MINIM

February * 1938

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BARFUS

Here's New Folding Performance that is

TRULY AMAZING!

Hair-line, Bleed-line Accuracy — 15,000 to 50,000 an hour

AMERICA'S FINEST-BUILT FOLDER AMERICA'S LOWEST-PRICE FOLDER AMERICA'S FASTEST-SELLING FOLDER



Makes Folding almost All Profit! Makes Perforating almost All Profit

RUSSELL ERNEST BAUM 615 Chestnut Street, Philadelphia



Here's a new Ludlow face for smashing, compact, dynamic display. It does pack a punch! Karnak Black Italic has enough angularity ... delivers sparkling display within limited area ... and blends typographically with almost any typeface for body matter (with particular affinity for other members of this flatserif family).

Italic

As with all Ludlow italics driven in slanting matrices, there are no overhanging kerns to break off.

Available in matrix form in all sizes from 18 to 72 point, inclusive... a virile face styled to the heavy-duty calls of 1938.

And, as usual with Ludlow composition, efficient in setting... no type shortages... rapid and sure justification... convenient universal spaces... and no pi.

Ludlow Typograph Co.

2032 Clybourn Avenue + + Chicago, Illinois

• Shown below are some representative sizes of the vigorous Ludlow Karnak Black Italic, which is available in all sizes from 18 to 72 pt. Specimen sheets showing all sizes will be gladly sent to you upon request.

Pen

Black

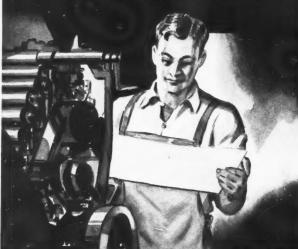
Designs

36 Point Ludlow 30-HI Karnak Black Italic

Ad Heads

Advertising

AVALANCHE Bond THE BOND WITH A DUAL PERSONALITY



Pressroom Satisfaction



Customer Satisfaction

Not all rag bond papers have the dual characteristics of pressroom economical workability and enthusiastic customer acceptance. Papers that avoid pressroom problems may not "click" with the customers idea of a desirable letterhead paper or vice versa.

But in AVALANCHE BOND these two opposing qualities have been fused into one, resulting in a happy unity of moderate price (25% new rag content), efficient shop performance and customer satisfaction. AVALANCHE BOND is made in all standard weights and attractive tints to complete the picture.

Why not improve your competitive position with this well known brand made by Gilbert Paper Company who have devoted their entire resources to the manufacture of fine writing and ledger papers for the past 50 years. A trial order from your nearest paper merchant will convince you.



OTHER POPULAR GILBERT PAPERS: Dreadnaught Parchment, Lancaster Bond, Valiant Bond, Radiance Bond, Resource Bond, Dreadnaught Ledger, Lifetime Ledger, Old Ironsides Ledger, Dauntless Ledger, Entry Ledger.

DISPATCH SIX STAR LINE: Dispatch Bond, Dispatch Ledger, Dispatch Onion Skin, Dispatch Safety, Dispatch Index, Dispatch Manuscript.

GILBERT PAPER COMPANY, MENASHA, WISCONSIN

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian \$4.50 a year; foreign subscription \$5.00 a year. Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.

Copyrighted, 1938, The Inland Printer Company



MILLER SIMPLEX DELIVERS ALL THREE PROFIT FACTORS



1. High Production

- 1. 4500 unhurried impressions per hour; $19\frac{1}{6}$ "x24\frac{1}{4}" form in chase.
- 2. Versatile—tissue or 20 pt. board (some stocks up to 36 pt.) handled equally well.
- 3. Maximum material savings; paper, ink, rollers, plates—uninterrupted operation.

2. Fine Quality

- 1. Distribution—"ink-mill" rotary type, full coverage heavy forms at all speeds.
- 2. Impression—Eccentric sleeve bearing, heavily ribbed bed, scientifically braced cylinder; each a one-piece casting.
- 3. Register—Positive-control feeder, 100% suction, with automatic slow-down.

3. Low-cost Operation

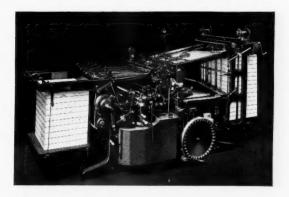
- 1. Durable—all-steel (not cast iron) gearing, rigidly reinforced frame, expensive alloys.
- 2. Compact—up to 50% saved in floor space. Lower rental. Overall visibility.
- 3. Simple operation—fully automatic, accessible, safe.

MILLER PRINTING MACHINERY CO. - PITTSBURGH, PA.

Branch Offices: BOSTON, NEW YORK, PHILADELPHIA, CHICAGO and SAN FRANCISCO. Canadian Company: MILLER PRINTING MACHINERY OF CANADA, LTD., Toronto. Agents: CALIFORNIA PRINTERS SUPPLY COMPANY, Los Angeles, Cal.; J. H. SCHROETER & BRO., INC., Atlanta, Georgia.



Write for folder BALANCED PERFORM-ANCE. It describes and illustrates Simplex advantages in detail, by "factual photo."



You can do it better with MOULDED RUBBER

and broaden the field of Letterpress Printing

The surprising adaptability of Moulded Rubber Plates for varied classes of printing should interest every printer.



1 Rubber Plates can be used successfully on textures too coarse for the offset process, and produce greater density and more values because they print directly to the paper.

2 It is almost impossible to make a rubber plate job smear the back of a sheet (otherwise known as offset).

3 Excessive pressure on a rubber plate will never result in any impression showing on the back of the sheet.

4 Rubber Plates will not crush the fibres, or high spots of the grain to the level of the low places.

5 Rubber Plates will reduce your makeready time at least 50 percent.

6 The use of Rubber Printing Plates will

save from 30% to 50% on ink consumption.

7 Their use will increase the life of your presses.

8 Dropping metal furniture, quoin keys, etc., on rubber, or allowing the plate to fall to the floor will not result in damage. Therefore these hazards are eliminated.

9 No smash-ups from buckled sheets.

10 Rubber Plates have long wearing qualities.

11 Rubber Plates will not perforate or cut cellophane, glassine, waxed paper, etc.

12 Moulded Rubber Printing Plates may soon prove an "OUT" for the letterpress printer in his battle to retain some of the volume going to other processes.



Rubber Multigraph and Signature plates, Tint plates, Combination type and halftone, Color plates, etc. Mounted on wood, metal saddles, or adhesive, for all types of printing presses and printing devices.

Phone HARrison 3735 for a Representative

AMERICAN PLASTIC PLATES, INC.

712 FEDERAL STREET . CHICAGO, ILLINOIS

MANUFACTURED IN THIS

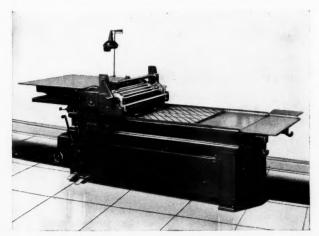
ODERN VANDERCOOK PLANT

January 17, 1938 Hacker Test Presses, Block Levelers, Plate Gauges and Test Blocks were added to the Vandercook line. They will be manufactured in the modern Vandercook plant in Chicago.

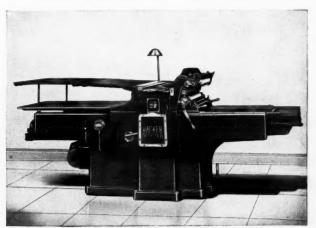
The acquisition of the Hacker line will enable

Vandercook & Sons to be of greater service to the Graphic Arts.

Hacker equipment will be sold and serviced by Vandercook & Sons from their Chicago and New York Offices, and by all Vandercook dealers in the United States and foreign countries.



No. 232P Vandercook Power Proving Machine



No. 5A Hacker Power Test Press

Eastern Branch

Main Office and Factory

904 North Kilpatrick Ave., Chicago, Illinois

214 East 45th St., New York City

Canada SEARS LIMITED, Toronto Montreal, Winnipeg, Vancouver

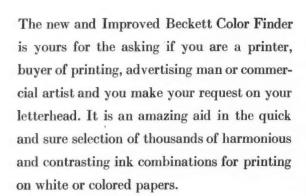
Colors?

LET THE

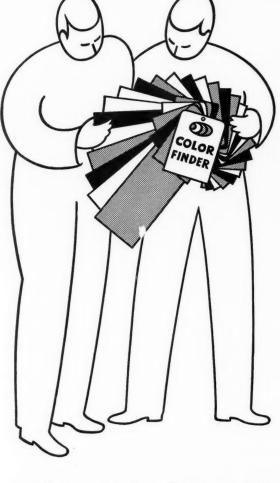
Beckett Finder

HELP YOU





A great insurance company says of this device: "You have made it possible for us to plan



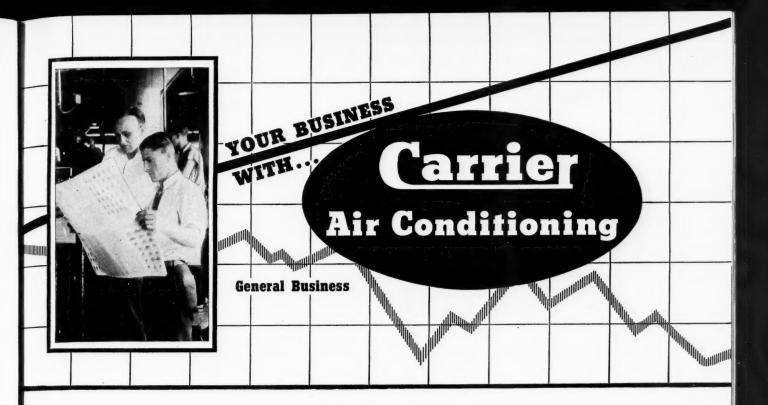
more effective advertising literature, which has won international acclaim in the life insurance field. The new Finder is much more effective than the former one. We believe it will enable us to make even greater use of the Color Finder than in the past."

The habitual use of the Beckett Color Finder in connection with Buckeye Cover and Beckett Cover is the surest and easiest road to correct color printing.

sli al us bu yo ex

THE BECKETT PAPER COMPANY . . . Hamilton, Ohio

Makers of Good Paper Since 1848



Use Carrier Air Conditioning to keep your profits UP, your costs DOWN!

AIR CONDITIONING is one investment that pays dividends regardless of business conditions! Records of printing plants who have reaped the benefits of Carrier Air Conditioning through the ups and downs since 1930 prove it. McFarland Company, for example, saved 1500 press hours the first year after installing Carrier Air Conditioning. Edward Stern, in Philadelphia, reports savings in press time and waste alone

justify their installation. And a famous lithographer—name on request—lost exactly fifteen minutes press time one summer—as against thirty days lost by his competitor!

Join these leading printers—large and small—who have chosen Carrier Air Conditioning and keep profits up, costs down, regardless of all conditions.

JUST A FEW Printers creating New Business and keeping present business with Carrier Air Conditioning

Conde Nast Co., Greenwich, Conn.

Meriden Gravure Co., Meriden, Conn.

Nat'l Capital Press, Washington, D. C.

Chicago Carton Co., Chicago, Ill.

R.R. Donnelley & Sons Co., Chicago, Ill.

Meyercord Co., Chicago, Ill.

U.S. Ptg. & Lithograph Co., St. Clarke, Ill.

Mead Johnson & Co., Evansville, Ind.

General Printing Corp., Fort Wayne, Ind.

Forbes Litho. Mfg. Co., Chelsea, Mass. Calvert Litho Co., Detroit, Mich. Amer. Litho Co., Buffalo, N. Y. Morrill Press, Fulton, N. Y. J. B. Lyon & Co., Menands, N. Y. Palm Bros., Norwood, Ohio J. H. McFarland Co., Harrisburg, Pa. Edw. Stern & Co. Inc., Philadelphia, Pa. Dennison & Sons, Long Island City

Horn-Shafer Co., Baltimore, Md.
Waverly Press Inc., Baltimore, Md.
Brown & Bigelow, Minneapolis, Minn.
Brown Co., Berlin, N. H.
Collins Mfg. Co., No. Wilbraham, Mass.
Crane & Co. Inc., Dalton, Mass.
Hoague Sprague Corp., Lynn, Mass.
Buck Printing Co., Boston, Mass.
Niagara Litho Co., Buffalo, N. Y.

• Add your name to the Profit Roll of Printers. Learn without the slightest obligation, just how easily and how reasonably you can meet all business conditions with Carrier Air Conditioning—the same System used in the U. S. Capitol, aboard the "Queen Mary" and in progressive business establishments throughout 99 countries of the world. Carrier, you know, is economical and dependable because of 36 years devoted exclusively to air conditioning.

City



OWNER'S GRAVY...

"well-pleased on full capacity
well-pleased on full capacity
well-pleased on full capacity
sheets with the coverage and
sheets with the coverage and
real production of our 17x22."

The Beaver, owner, The Bear
production of our production of our production of our production.

The Beaver, owner, The Bear
production of our production.

PRESSMAN'S GRAVY..."fifteen years on Kellys, cover cover.

PRESSMAN'S GRAVY..."fifteen years on Kellys, roller cover.

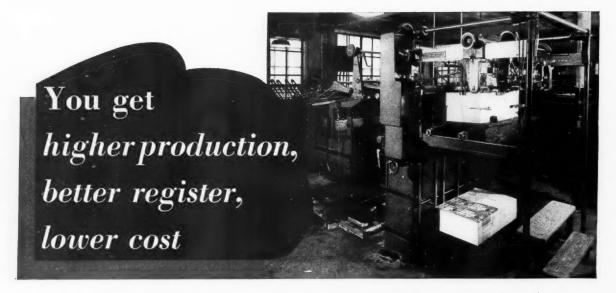
Harry F. Hockett, Harry E. Harry E. Harry Harry and the 17x22 is ideal for simplicity, roller cover.

PRESSMAN'S GRAVY..."fifteen years on Kellys, roller cover.

Harry F. Harry F. Harry F. Harry F. Harry F. Harry F. Conshohocken, page and positive maker Press, Conshohocken, page and pressman. The Beaver Press, Conshohocken, page and pressman.

Thousands of Extra impressions a week GRAVY" with the New A.T.F 17x22 Kelly Spend less time in getting your work to rolling . . . less time in press preparation and Spena 1698 time in gentus your work to roung... 1688 time in press preparation and makercady . . . get several thousand extra impressions a week, gravy... in any shop makereauy . . . get severat mousant extra impressions a week, gravy . . in any suop
this means extra profits on long and short runs, process color or straight black work. The New ATF 17x22 Kelly is dominating Pressrooms because it prints and bleeds the most popular size in commercial printing, 8½x11 forms 4-up. Its low cost, high me most popular size in commercial printing, o 2X11 forms 4-up. Its flow cost, flight makes it more economical than large speed production in a wide range frequently makes it more economical than large. speed production in a wave range frequently makes it more economical man large size presses, in your own shop or in the shop of a competitor. to easy makeready, plenty of room at form, cylinder and fountain mean as a second at form, cylinder and fountain mean as a second at form, cylinder and fountain mean as a second at form, cylinder and fountain mean as a second at form, cylinder and fountain mean as a second at form, cylinder and fountain mean as a second at form, cylinder and fountain mean as a second at form, cylinder and fountain mean as a second at form, cylinder and fountain mean as a second at form, cylinder and fountain mean as a second at form, cylinder and fountain mean as a second at form, cylinder and fountain mean as a second at form, cylinder and fountain mean as a second at form, cylinder and fountain mean as a second at form, cylinder and fountain mean as a second at form, cylinder and fountain mean as a second at form, cylinder and fountain mean as a second at form, cylinder and cy ductive press hours. And, once a form is made ready on the New ATF 17x22 Kelly it ductive press nours. And, once a form is made ready on the new Arr 1 (xxxx neuy in the latest neutral up ink, quick and easy control of register impression and speed. Many minor adjusting ink, quick and easy control of register impression and speed. ments can be made without stopping the press. The pressman's work on the New mens can be made without stopping the press. The pressmans work on the Nith a ATF 17x22 Kelly is simplified by time and labor-saving features built into it. speed range of 2800 to 4200 impressions an hour you are assured of High QPA*. Automatic lubrication; reloading feed table; swing back delivery with automatic lowering anomane more anon; recomming need unne; swing one k deed, no need to find correct another than the second of press speed, no need to find correct and smooth, handwheel control of press speed, no need to find correct and smooth, handwheel control of press speed, no need to find correct and smooth, handwheel control of press speed, no need to find correct and second and smooth, handwheel control of press speed, no need to find correct and second and device; and smooth, nandwheel control of press speed, no need to find has all details.

Find out about the New ATF 17x22 Kelly . . . your ATF Salesman has all felails. AMERICAN TYPE FOUNDERS ELIZABETH, N. J. . Branches and Agents in Principal Cities



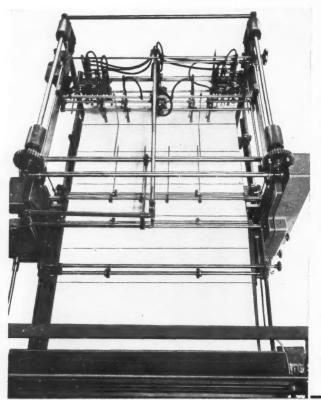
— even on your present flat-bed presses with the Christensen Stream Feeder

The Christensen Stream Feeder enables you to salvage your investment on your present equipment—whether hand-fed, or equipped with old-fashioned feeders.

It reduces "down time" because slow-downs and other sheet-controlling devices are eliminated. You are able to handle more work, yet meet tight delivery schedules.

It improves register, because it presents sheets to the front guides of the press at a sheet speed of only 8 to 13 inches per cycle. You can depend on quality that satisfies even your toughest customer. The Christensen Stream Feeder also matches the speed of your modern high speed presses. It meets all kinds of teeding conditions, on all kinds of stock from the lightest to heavy cardboard, on a wide variety of hand-fed, flat-bed presses to modern, high-speed machines.

Insist on the Christensen Stream Feeder as standard equipment on any modern, high-speed equipment you buy. Let us explain what the Christensen Stream Feeder can do on your present equipment to help you make more money. Write today, giving make, model, and size.



Others are doing it

35 installations in the past few months, on:

Chambers and Hollingsworth
Varnishers

Cottrell 4-color Rotaries
Hoe Offset Presses

Varnishers
Claybourn 2-color and 5-color
Rotaries
Hoe Offset Presses
Miehle Single and
2-color Presses

Sterling 3-color Rotaries

CHRISTENSEN Stream Feeder

The Christensen Machine Co.

100 Fourth Street

Racine, Wisconsin

Branch Offices: CHICAGO, 608 S. Dearborn St.; NEW YORK, 461 Eighth Avenue; LOS ANGELES, Printers Supply Corp.; SAN FRANCISCO, Norman F. Hall Company; IN CANADA: Sears Limited, Toronto, Montreal, Winnipeg, and Vancouver.

MAKE MORE PROFIT ON COVER JOBS



IVE IT A GOOD COVER." That simple suggestion has brought many a printer extra business and extra profits.

No matter how a customer talks price, he wants results more than he wants a low price. That's worth repeating: Customers want results more than they want low price.

"Let's give it a good cover, using Hammermill Cover stock" has helped close many a printing sale, while at the same time making it a more profitable one to both buyer and printer.

Get this sales help:

The order-creating Hammermill Cover Portfolio of Commercial Reprints. It contains specimens of actual jobs originally run on Hammermill Cover, the kind of jobs you can produce for your customers. Further, it gives valuable information on production details, plates, make-ready, press equipment used. It will help you get orders, keep costs down, bring profits up.

MORE PROFIT FROM HAMMERMILL COVER BECAUSE:

It builds profitable repeat business from satisfied users;

It permits economies of "work and turn" printing; It reduces make-ready costs

and ink consumption, effects im-portant savings in the press room; It increases profitable press production through ease of print-

paper need. 502 different items stocked at mill, 1007 additional items on short order.



SEND FOR THIS PORTFOLIO

Sare-handed selling is difficult. Have something to show. Send coupon for portfolio and we will include the flat-opening 6x9, Dura-Glo bound, 46-page Hammermill Cover Sample Book. Mail the coupon today.

Hammermill Paper	Company,	Erie,	Pa.
Please send me th mercial Reprints	on Hamme	rmill	Cover
and the Hammern	nill Cover Sa	ample	Book.

(Please attach to your business letterhead)



BETTER Electrotype Reproduction

This advertisement was printed from a Tenaplate electrotype. The wood-mounted halftone and the type were locked in a single form and molded in one operation on a regular molding press. No special preparation of the form, no pattern plates, no special expense, no extra equipment.

Study the illustration carefully. Notice the depth, detail and tone gradations. So faithfully have the values and details of the original copy been reproduced that many would mistake it for an original halftone.



Consider that this beautiful reproduction was made in the simplest, most direct way. No delays. No extra costs. And you will understand why it will pay you to investigate Tenaplate.

And this is only part of the story. Thousands of users of Tenaplate electrotypes have the benefit of many additional advantages and economies.

Your own electrotyper can probably supply you with full details. If he is unable to do so, write us for a list of foundries in your vicinity using Tenaplate.

TENAK PRODUCTS, INC.
610 Federal Street Chicago, Illinois

Two Colors at High Speed AND COTTRELL QUALITY

MADE IN TWO SIZES

		MAXIMUM	MINIMUM
		SHEET	SHEET
Small Press		27x28	11x17
Large Press		28x42	19x26

Here is a new 1958 press—a Cottrell rotary press—which will open up a new source of profit for many printers.

It is a press for runs of moderate length as well as long runs. With the perfected curved plates which are now easily obtainable, make-ready on this unit is practically eliminated; and first-grade process work can be run at the rate of 5000 two-color sheets per hour.

Thus the average commercial printer can now obtain, on jobs of ordinary size, the great economies which are enjoyed by large edition printers.

Mechanical features include: Automatic stream feeder. Automatic plate cylinder trip.

Claybourn spirally grooved cylinders. Claybourn rapid register-hook system.

Convenient ink roll-back. Quick fountain adjustments. All adjustments accessible from floor. All rollers interchangeable.

Remarkable ink distribution and simplicity of operation.

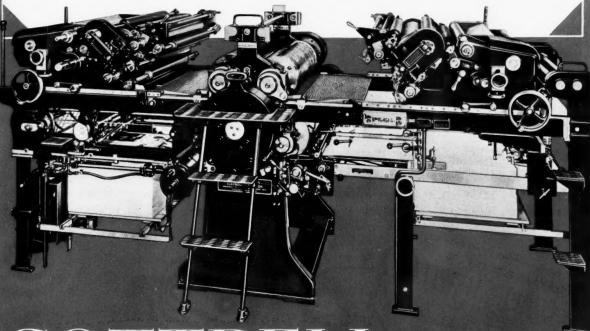
CLAYBOURN DIVISION

C. B. Cottrell & Sons Co. Milwaukee, Wisconsin

C. B. Cottrell & Sons Co., Westerly, R. I.

New York: 25 East 26th Street Chicago: 352 South Michigan Avenue

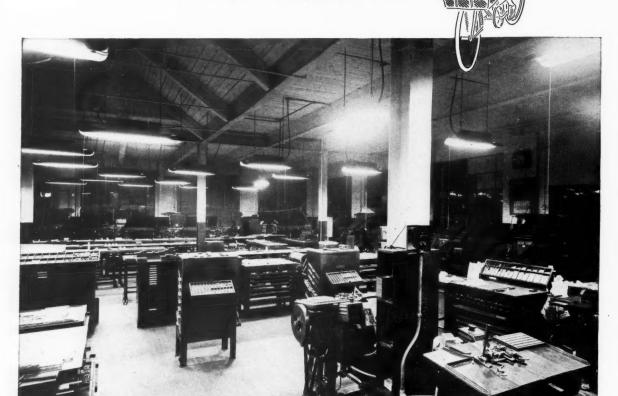
SMYTH-HORNE, Ltd., 1-5, Baldwins Place, Gray's Inn Road, LONDON, E.C.1



COTTRELL

two-color rotary press

DAYLIGHT ALL NIGHT ... is News!



Here, in a large Southern newspaper, a great deal of night operation is necessary. With Cooper Hewitt "skylights" over the composing tables operators enjoy a light more detail-revealing and more uniform than daylight itself. Eye fatigue is virtually banished. Work is speeded and errors are fewer.

Newspapers and jobbing shops alike are finding Cooper Hewitt light a profit-producing investment when engineered to their particular needs. For complete information write to the General Electric Vapor Lamp Company, 817 Adams Street, Hoboken, New Jersey.

cla

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mu: the into

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fine carl





OUR SEARCH FOR THE RIGHT KIND OF CLAY

CLAY gives much to paper, but paper demands much of clay. For on the quality of the clay used in making a sheet, depends much of its opacity and ink receptivity. Therefore...altho clay is widely distributed over the surface of the earth...only a few carefully selected mines meet the requirements of the three popular printing papers manufactured by this company.

Pure clean clay is, of course, demand number one, but before a carload enters a Kimberly-Clark mill it must pass muster on four other points before it forms union with the carefully prepared sulphite and groundwood that go into the making of Kleerfect, Hyfect and Rotoplate.

Whiteness is important and the moisture content must be just right but *particle size* and *abrasiveness* are the two tests that give no quarter. Each particle of clay must be so fine that were it pink instead of white it might pass as a carload of face powder. This fineness is absolutely essential because it is the clay which adds opacity to paper by teaming up with groundwood in filling up spaces between the stronger sulphite structure.

The test for abrasiveness is a severe one because it means as much to the printer as it does to us that clay should be free from this machine-wearing agent. An abrasive clay wears away our costly screens but more than that, it would wear the cylinders and rollers of printing presses and make perfect printed results impossible.

If you are a buyer of printing or a printer and do not already know what these modern papers can do for you in black and white or color process printing, ask your paper merchant or write us.

KIMBERLY-CLARK CORPORATION, Established 1872, Neenah, Wisconsin; Chicago, 8 South Michigan Ave.; New York, 122 East 42nd St.; Los Angeles, 510 West Sixth St.

This advertisement is NOT printed on Kleerfect, Hyfect or Rotoplate

Kind to your eyes

Kleenfect
THE PERFECT PRINTING PAPER
Hyfect
Rotoplate
PREFERRED FOR ROTOGRAVURE

Both sides alike

PRINTING PAPERS

KIMBERLY-CLARK

Ready for Ideal Rollers, Now?

THINK of how conscientiously you have tried to make other rollers give you the clear, clean results you so earnestly desire.

THINK of how much time you've lost in trying out various types of press rollers to meet the problems presented by new inks, new papers and new methods of plate-making.

THINK of how many times you've had to adjust and readjust rollers for the purpose of maintaining uniform quality throughout a run.

Then think of the many pressrooms that are now entirely free from these annoyances simply because they have equipped their presses with Ideal Rollers designed for the specific conditions confronting them.

Ideals are not just letterpress rollers; they are made of *particular* compounds which have been developed especially to meet your requirements. Users will enthusiastically advise you of the superiority of these rollers.

You'll recognize this superiority in the first run that comes off your press. Blacks have a lively, velvety depth and an even application; halftones sparkle with punch; colors are clear and they stay clean and unsullied throughout the entire run. . . That's QUALITY!

Resettings are seldom necessary with Ideal Rollers. They are easy to clean, require little handling, and with ordinary pressroom care will outlast other rollers many times. There is an Ideal Roller for every purpose; all that is necessary is to confide in us what special conditions you have to meet.

THINK of the difference—and order Ideal Rollers now!

IDEAL ROLLER & MANUFACTURING CO.

CHICAGO

Branch offices located in principal cities

NEW YORK

PINK
AMBER
GREEN
CAFE
BLUE
BUFF
OPALINE
SALMON
CHERRY
GRAY
CANARY
RUSSET
PRIMROSE
GOLDENROD

ATTRACTIVE

COLURS

 AND THE WORLD'S WHITEST BOND PAPER

Compare it! Tear it! Test it!

And you will specify it!

ENVELOPES to MATCH

WATERMARKED
"The Nation's Business Paper"

		1					
THE	HOWARD	PAPER	COMPANY	•	•	URBANA,	OHIO

Send me the NEW HOWARD BOND PORTFOLIO of fine letterheads with envelopes to match.

 Name
 Firm
 Position

 Address
 City
 State
 Please attack to your business stationary.

 IP—2:38



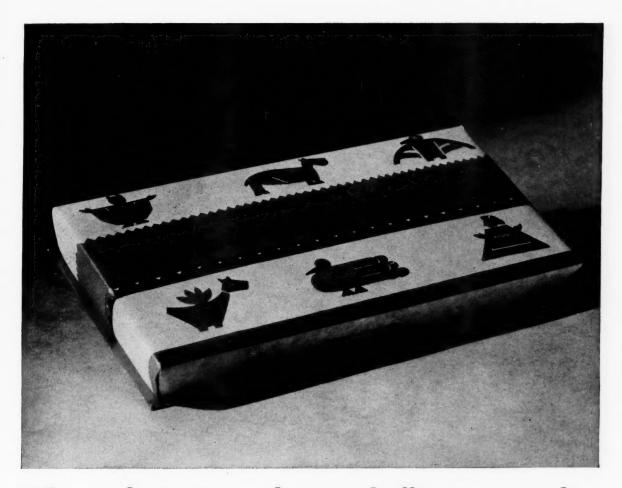
ONLY THE BEST

IS GOOD ENOUGH FOR HOTPOINT

● Edison General Electric Appliance Company, Inc., manufacturers of famous Hotpoint appliances, knows that only high quality engravings can do full justice to high quality merchandise. So, quite naturally, Superior was called upon to produce the engravings for this beautifully illustrated 48-page book. Superior's list of clients reads almost like a Who's Who in Business—and for very good reasons. Under one roof, Superior has the equipment and the facilities for handling any part or all parts of a job—as you want it handled. And that includes layout, art work, photographs, retouching and engravings—everything ready to turn over to the printer. Why not have one of our representatives call with samples of our work and complete information? It will not obligate you in any way.

SUPERIOR ENGRAVING CO.

215 WEST SUPERIOR STREET, CHICAGO, ILLINOIS



When a distinctive and unusual effect is wanted...

The covering for this candy box, printed in red, gold and black, is typical of what can be done with Parchkin art parchment. Its beautiful texture and finishes, and the fact that it can be so exquisitely printed make it ideal for greeting cards, diplomas, menus, brochures, announcements, and a score of other uses. Remember it when a customer wants something unusual and distinctive!

LARCHKIN Reg. U.S. Pat. Off.

May we send you samples and the names of distributors near you?

Paterson Parchment Paper Company

Bristol, Pennsylvania

West Coast Plant: 340 Bryant Street, San Francisco, California

Branch Offices: 120 Broadway, New York, N. Y.

111 West Washington Street, Chicago, Illinois



Simplified Spray System

 In this trim, compact unit, occupying only a few feet of floor space, is the complete DeVilbiss Spray System for printing and offset presses.

Installation takes only a few minutes—just roll up to your press and plug in the electric connection. Freedom from complicated controls makes operation extremely simple. And the whole outfit can be moved from press to

press with remarkable ease and in very little time.

This simple unit is adaptable to every kind of press. It is available with one or two spray guns, with or without an air compressor. It includes everything you need for efficiently eliminating smudging and smearing. Write for details.

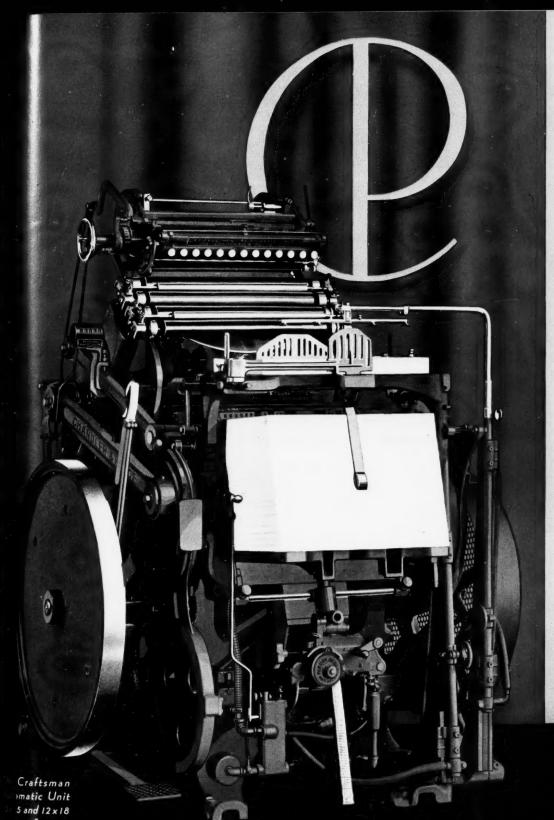


THE DEVILBISS COMPANY, TOLEDO, OHIO

Equipment and solution licensed under U. S. Patent No. 2078790



Cra omat 5 and



THE AUTOMATIC PLATEN PRESS PRESE BY PRINTERS EVERYWHERE

Write for booklet "33 REASONS"

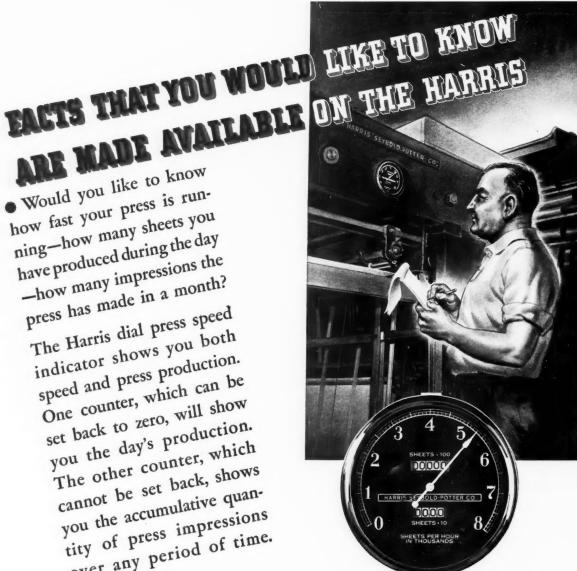
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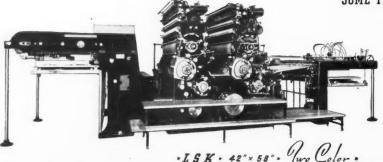
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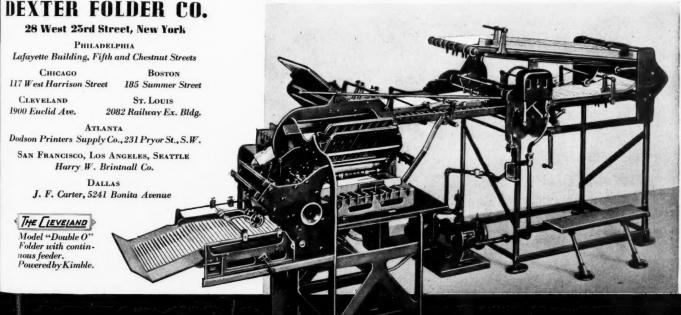
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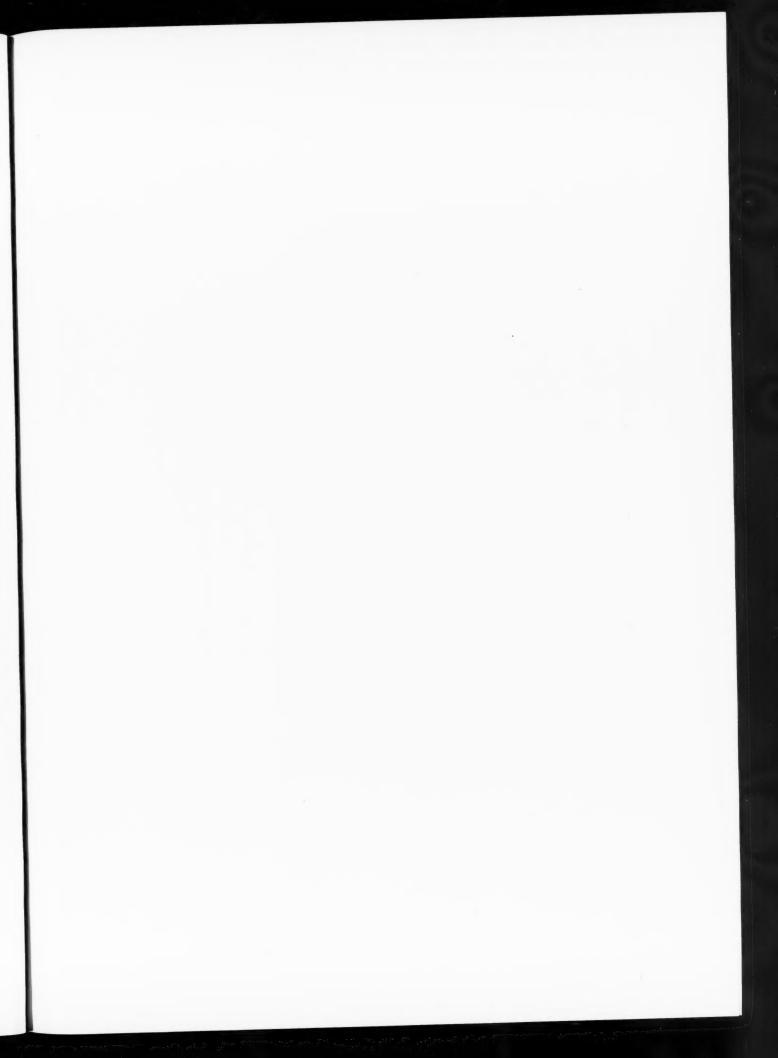
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February, 1938

Published and Copyrighted, 1938, The Inland Printer Company, Chicago



J. L. Frazier, Editor

WANTED: MAXIMUM LEGIBILITY!

What type face is most quickly and easily comprehended by the human eye? Experiments to date are inconclusive and closer study of the problem is called for. Reliance on tradition and opinion revealed by publication survey

IN THE OCTOBER, 1888, issue of THE INLAND PRINTER we find the following comment on certain practices of the time: "A great outcry is going up on account of the smallness of type used in all kinds of publications. In the effort to crowd papers with a multiplicity of news items and varied reading matter . . . type has been dwarfed until the eyes of both young and old are strained."

Happily, we have come a long way from the jam-tight, hodge-podge typographic practices of the misguided era referred to above. The art of using white space has been developed to a high point; and the whole field of psychological and optical reaction to printed matter has been drawn upon, more or less, by competent observers.

Despite the study that has been given to the subject, however, the fact remains that we are still far from having established any very definite standards of legibility. A given type face, submitted for approval to a group of typographic experts, may receive a unanimous okay; but the experts would be totally unable to adduce any positive proof that the face in question was a better, more legible, more optically acceptable face than another of perhaps similar general design that might be submitted.

As a matter of fact, it would be a remarkable occurrence indeed if, at any one time, more than three experts agreed in the matter of their preferences concerning a given type face for a given job! Esthetic considerations aside, they would be at loggerheads if asked to select, above all others, the face that is most quickly and easily comprehended by the human optical mechanism.

This, perhaps, is laboring the point, and making a complex subject seem more momentous than it actually is. For easy reading is not entirely the ultimate aim, as was pointed out by Frederic W. Goudy in an address given at the recent annual convention of the I. T. C. A. "Our type should be pleasantly readable also," said Mr. Goudy, "and at this point opinions of readers, printers, and type designers are inclined to move in different directions in regard to what constitutes legibility, beauty, and the other qualities which I personally demand also—the qualities of simplicity, dignity, and style."

It is obvious that the inclination to "move in different directions" results from the presence of the very factors—simplicity, dignity, and style—which Mr. Goudy and other authorities look for in a type face. And as these considerations are based as largely, perhaps, on canons of taste as they are on any decisively demonstrable laws of visual perception, it is apparent that the formulation of hard-and-fast precepts relative to maximum typographic effectiveness is a problem yet to be solved.

This is not to say that typographic presentation, and especially the broader practices of display, are not founded on obvious laws. The text books are filled with universally accepted rules for making the concepts embodied in type more

quickly and accurately comprehended. With such books widely available, and with ever-increasing ranks of typographic experts to call upon, there is no excuse for poor typography today. But with the steadily increasing use of printed matter, and the attendant growth of competitive visual appeals, it is recognized that a deeper probe into the matter of legibility would be of considerable value.

How research of this nature best can be carried on, we are not at this time prepared to state. In February of last year THE INLAND PRINTER reported the experiments of two men working on the problem of visibility in relation to type matter-Matthew Luckiesh, D.Sc., director of the Lighting Research Laboratories of the General Electric Company, and his associate, Frank K. Moss. With the aid of a device known as the Luckiesh-Moss visibility meter, these investigators endeavored to establish the relative degrees of visibility of various eight-point types; a tabulation of the resultant readings was given. The data were provocative but not particularly conclusive, for the experiments primarily were intended to determine scientifically the number of footcandles of light required to provide proper illumination for a printed page. It should be noted in this connection that the visibility meter is not confined to reading and typographic tests; it has a much wider range of applications.

The need for research in this field has for some time been recognized by Messrs. Luckiesh and Moss. In their joint paper,

PUBLICATION	HEADINGS	TEXT TYPE	HOW LONG USED	REASON FOR TEXT CHOICE
The American Home	Piranesi; some heads hand lettered	Elzevir, 9 on 10	About four years	It was found easy to read and work able from a mechanical and layou standpoint
American Legion Magazine	Hand lettered; subheads, Caslon	Garamont, 9 on 10	About eight years. (Previously: Caslon Old Style)	More even in color and better read- ability
The American Magazine	Hand lettered	Hess E-262 (Monotype), 9 and 8, 1 pt. leaded	Since 1929. (Previously: Caslon 137, Monotype)	Readability and color
The American Mercury	Monotype Garamont, 248; subheads, Granjon caps	Linotype Granjon, 11 pt. 1 pt. leaded	Eight years. (Previously: Garamont)	Legibility
Better Homes and Gardens	Stellar Light and Bold; subheads, Stellar; some hand lettered	Caslon 337, 10 pt. on feature pages, 9 pt. on runovers	About six years. (Pre- viously: Modern Ro- man 8A)	Recommended by a nationally known typographer
Boy's Life	Hand lettered, modified Ultra Bodoni; subheads, Bodoni Bold	Scotch Roman, 9 pt.	Ten years	Legibility
Business Week	Bodoni Light, heads and subheads	Scotch, No. 2, 9 pt., 1 pt. leaded	Just now changing. (Previously: 10 pt. Garamond)	The change is the result of months of experimentation to "open up" the book and make it more readable
Child Life	Stymie Medium, heads and subheads	Century O. S., 10 on 11, and 8 on 9	Sixteen years	Easy to read
College Humor	Hand lettered; subheads, Futura caps, demibold	Bodoni Book, 10 on 11	Two years	Because it is a large and dark(?) face which with proper leading is very legible
Country Gentleman	Bernhard Gothic Medium; subheads, Bernhard Gothic Heavy	Monotype Century Ex- panded, No. 20-A, 8 pt., 1 pt. leaded	Thirteen years. (Pre- viously: Monotype No. 21-E)	It was felt that the 20-A was more legible than the 21-E
Current History Magazine	Vogue Bold; subheads, Bodoni Italie; occasion- ally Bernhard Cursive	Old Style No. 7, 10 on	Beginning with Jan. 1938 issue. (Previously: Bodoni Book)	Tested under varying conditions of lighting, position, eye comfort, et cetera, Old Style No. 7 was the choice from among twenty-five text faces now in most prominent use
Engineering News-Record		Bodoni Book, 10 on 11	Since 1937. (Previously: Old Style No. 1, 9½, ½ pt. leaded	The whole purpose of the revision was to make the publication easier to read. Redesigned by T. M. Cleland
Farmer's Wife	Hand lettered, sometimes Kabel Bold; subheads, Kabel Light	Old Style (Monotype), 8 on 9	Twelve years	To secure a fair combination of space economy and readability
Forbes Magazine	Gothic Condensed, heads and subheads	Caslon O.S., 10 pt. solid, except for editorials which are 10 on 12	Since 1917	Readability
Forum and Century	Ultra Bodoni; subheads Ultra Bodoni and Caslon Bold	Caslon O. S. in body of magazine, Scotch in ad. section, 11 and 9, 2 and 1 pt. leaded	January, 1929	Selected by a designer — too long ago to recall specific considerations that weighed in the decision

Results of a survey made by The Inland Printer to learn on what basis the text types used by nationally read publications had been selected for use

"Visibility: Its Measurement and Significance in Seeing," published in the Journal of the Franklin Institute, October, 1935, it was stated: "Throughout printing, which produces for human beings the most universal and common tasks of reading, scientific measurements of seeing are absent. Designers of type, advertising, traffic aids, as well as the printing art, have in some case used empirical methods, but at best they are unwieldy or based upon laboratory data which are not readily transferable to actual conditions.

"Schoolbooks are sometimes chosen to be 'easy on the eyes,' but the choice is largely a matter of guesswork. Eyeglasses are scientifically prescribed, but, out in the world of seeing, the different requirements for old, young, subnormal, and average adult eyes are generally ignored. There are aids available which can be applied if seeing conditions and requirements could be readily determined."

Here, obviously, is a large "if." Eyesight varies, and our lighting conditions vary; and "seeing conditions" that obtain in daily activity are far more diversified than those which prevail under controlled laboratory illumination. Yet such experiments are definitely a step in the right direction, and the more that is known of average eyesight and optical reaction, the closer we will be to the formulation of helpful typographic laws.

Certain constructive steps along this line have been made by some of the type houses, although their efforts are largely directed toward the newspaper field, where typography stands in especial need of improvement. Linotype's "legibility group" of type faces, based on optical tests, and designed with the exigencies of newspaper production in mind, is a notable contribution to the problem of easier reading. Large, open counters and a careful distribution of white space in and around the letters result, undeniably, in sharper, clearer print. Points of difference between similar letters are deftly emphasized, and the individual letters are drawn so that they knit more firmly together into words, and aid the swift movement of the eye as it skims the newspaper column.

Whether the concessions in letter design that must be made to the physical characteristics of news-print will distract from the evolvement of an ultimate "ideal" letter-form is a matter for speculation elsewhere. The point to be noted here is that legibility experiments are being made; and more are being called for every day.

In the meantime there is complexity, while interest in the subject continues to grow. More and more, users of type are becoming aware of the need for legibility ratings; and THE INLAND PRINTER,

perhaps because it is something of a focal point for the typographic production of the times, frequently is called upon for the answers. Needless to say, its replies are, of necessity, more personal than scientific. Here is a typical query:

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"We want to change from our present type face to something that is more easily read. We would like to increase legibility without decreasing very seriously the amount of reading matter presented in each issue. Where can we find information that will guide us in selecting the most readable type for the greatest number of readers?"

Here is another version of the same problem, expressed at greater length:

"Is there available anywhere an article giving results of investigations to determine the relative legibilities of the same material set with different faces, different leadings, and so on? I would, for example, look for such a thing as one of those standardized tests of speed and comprehension in reading, said to be employed by school instructors, reported with relative results in various type faces, various type sizes, various leadings, et cetera—with results for perhaps a thousand persons on each format.

"Can I find out from published information whether my present text matter, if set in eight-point Bodoni and leaded two points, would be more or less readily

PUBLICATION	HEADINGS	TEXT TYPE	HOW LONG USED	REASON FOR TEXT CHOICE
Good Housekeeping	Kabel Light Roman; sub- heads, Kabel Light Italie; some hand lettered	Textype, 9 pt. in front section, 8 pt. in over- matter	About five years, (Previously: Caslon)	For its clean effect and legibility
Harper's Bazaar	Corvinus, Light and Me- dium; Ultra Bodoni caps; and hand lettering. Sub- heads, Corvinus and Ultra Bodoni	Bodoni Book (Linotype) 10 on 12, for fiction and articles; back of book, 8 pt. Bodoni Book	Eight years	ALL THE STATE OF T
Ladies' Home Journal	Journal headletter (privately owned); subheads, Ultra Bodoni; a few hand lettered	Monotype 221E, 9 pt., ½ pt. leaded	Three years, (Previously: 8 pt. Monotype, 157E)	To get a larger type face in Journal pages to increase readability
The Leatherneck	DeVinne, Tempo; sub- heads, Tempo, occasion- ally Cameo	DeVinne, 10, 8, 6 pt.	Five years, (Previously: Century)	In changing printers, new printer did not have Century: and DeVinne ap- peared best of type families he had available
Life	Gothic Condensed	Scotch Roman, 10 pt., 1 pt. leaded		Most efficient face, balances with pic- tures
Love and Romance	Hand lettered and Futura family; subheads, Tempo Bold	Linotype No. 21, 9 pt.	Fourteen years, (Pre- viously: Linotype No. 21, 10 pt.)	For good reproduction qualities in rotagravure and for easy readability
McCall's Magazine	Futura, heads and sub- heads	Old Style No. 7, 9 pt.		Readability combined with number of characters to a line
MacLean's Magazine (Canada)	Kabel Extra Bold; sub- heads, Caslon Bold; a few hand lettered	Century O. S., 8 on 9, solid	Seven years, (Previously: Century Modern)	Appearance and legibility—after con- sultation with various departments and tests made by various people in vari- ous lights—particularly electric light
Mademoiselle	Onyx; subheads, Gothic Condensed	Bodoni Book, 9 pt. for front section, 8 pt. for back of book. 11 pt. leading in front, 10 pt. back	Three years	Readability—elearness, character; does not make page look "type-full"
Nation's Business	Futura Demibold heads and subheads. (Display and general layout changed every two years or so for contemporary freshness)	Ideal News (Intertype), 9 pt. (also 8 and 7 pts.), 1 pt. leaded	About five years. (Previously: Business O, S. Intertype)	Legibility, large round face, and good color
The Nation	Granjon Italie	Garamond, 11 on 12	Two years. (Previously: Caslon)	General type revision in connection with revising of magazine by Joseph Blu- menthal, New York City
Nature Magazine	Garamond, heads and subheads	Garamond, 10 pt., 2 pts. leaded	Eight years. (Previously: Kennerley)	Excellent readable type

"Legibility," or "readability," is the obvious aim, yet, judging by the replies given, type choice is based on opinion, rather than on any extensive tests

comprehended, with greater or less speed, by most readers? Can I find out whether I would gain or lose in ease of reading, if Garamond eight-point leaded were changed to Garamond ten-point leaded? I can't even find any positive information, but only opinions, in the matter of whether a fat or a condensed face, of two faces otherwise similar, is the more legible. And how about old style as opposed to modern roman?

"I can't find out whether fourteenpoint Vogue Bold caps or fourteen-point Ultra Bodoni caps make the more easily recognized title for an article—nor whether an ad set with Chelt Bold heads is more easily read and noticed than one with Bodoni Bold. Plenty of opinions but apparently no recorded facts.

"I contemplate making considerable change in the format of my publication, and I want to make it the most easily read journal in my particular field. My aim is not to get the best-looking or handsomest pages, but simply to secure the widest possible reception for them. I want to make sure that they are offering the least visual impediment to those who will use them for reference—the least impediment to the greatest number of readers and users."

This letter expresses a typical perplexity of many correspondents—printers and editors whose approach to type is

purely practical, and who find neither in typographic textbooks nor in textbooks on esthetics the answers to their problem. To such inquirers, of course, it is possible to make certain general recommendations; but before considering these, let us comment briefly on a survey made by The Inland Printer, the results of which are shown in the accompanying type tabulations.

To editors, art directors, and production men of a selected group of nationally read publications, a questionnaire was sent requesting typographic data. Its chief intention was to discover, as far as was possible, the reasons why various type faces had been selected for specific use. Admittedly, in many cases this was a difficult question to answer; for established styles and formats of publications have a way of persisting long after their original designers have left the scene. However, in view of the fact that there is a growing tendency to revise publication formats, it was believed that a survey of this nature might serve as a basis for interesting deductions.

The deductions, we frankly admit, do not lead to anything startlingly new. We perceive that "legibility," or "readability," is the primary consideration in virtually every instance; and we likewise perceive that there is little or no scientific basis for type selection. The purveyors of

reading matter to the masses, in other words, are still dependent to a large extent on tradition, or at least on very limited experimentation.

Our tabulations, then, are chiefly of value as a summary of contemporary practice. We note, broadly, that the time-honored and generally approved faces—Caslon, Scotch, Old Style, Garamond, Bodoni Book, and the like—maintain their high places in popularity. We note that the trickier, more mannered book faces are conspicuous by their absence. (We are not concerned here with the problem of display types, nor with the combinations of text and display faces, in regard to which there is considerable controversy and obvious reasons for considerable latitude of choice.)

Most significant, perhaps, are the evidences of type experimentation, limited though it has been. "Tested under varying conditions of lighting, position, eye comfort"—"months of experimentation to 'open up' the book and make it more readable"—"consultation with various departments and tests made by various people in various lights, particularly electric light." Such investigation indicates a recognition of the fuller analysis to which type, if it is to serve with maximum efficiency and value, must be subjected. It also indicates a lack of any commonly accepted source of authority.

Significant, too, is the work done by prominent type and design authorities in the revision of formats. T. M. Cleland's revamping of Engineering News-Record is generally agreed to have been an excellent job, greatly increasing eye-appeal, and incorporating many important typographic changes which perhaps will not be noticed by the average reader. Not a few of the publications listed in the survey, in fact, are eminently readable, and, judged by all available typographic standards of excellence, they leave little room for improvement. Undoubtedly a great deal more typographic experimentation lies behind them than is indicated by this survey.

The fact remains, however, that there has not yet been devised a means of providing conclusive proof of the superiority of one type face over another—and that is what the inquisitive spirit of man must have before he is satisfied. He wants to know how to squeeze the utmost optical "juice," so to speak, from his printed matter; and, considering the scientific age in which he now lives, it is not unreasonable to expect that his curiosity will be satisfied. Research of which we are not aware perhaps has been, and is being, carried on along these lines-by type designers, type founders, editors, and laboratory-minded probers. The results of such research are yet to be made available in definite, usable form.

In the meantime, our correspondents and others interested in the matter, lacking more specific guidance, might well make a careful study of some of the leading publications, where typography, if not based on scientific laws, is at least in line with the highest typographic abilities of the times. There are types which, a majority of experts claim, are as utilitarian as they are beautiful. By using them in accordance with the best typographic practice, printers and editors will have little cause to complain of lack of legibility.

With maximum legibility, perhaps, will come maximum monotony. Meanwhile, typography undoubtedly remains more of an art than a science.

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Best Commercial Printing

As a broad picture of the best commercial printing of the year, the annual exhibition sponsored by the American Institute of Graphic Arts is a show not to be missed. Specimens chosen for the 1937 showing seemed to be unusually stimulating—varied in treatment, and on a high commercial plane. As in previous years, selections were made entirely on a basis of excellence in craftsmanship, good taste, and suitability to purpose, without regard to process used or merit of copy.

The exhibition opened last month at the Lakeside Press Galleries in Chicago, and will be displayed later in New York and other cities. Out of a total of more than 3,100 pieces submitted, 227 (representing eighty-one exhibitors) were finally selected by the jury, which consisted of John Averill, Oswald Cooper,

R. Hunter Middleton, Bert Ray, and Arthur Sullivan, all of Chicago. Certificates of merit, as usual, were awarded to individuals whose work got under the judicial wire.

To H. Lodge Robertson, of Chicago, was assigned the task of publicizing the event, gathering specimens, and in general supervising the display. Mr. Robertson is to be credited with having brought off an unusually successful showing.

According to the exhibition rules, the term "printing" was understood to include any and all commercial reproduction processes, such as letterpress, lithography, offset, rotagravure, photogelatin, and the like. Consequently, a wide and interesting variety of techniques are to be seen in the current display.

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As in previous A. I. G. A. shows, entries were grouped and judged under five classifications: (1) booklets, books (for advertising), catalogs, house-organs; (2) folders and broadsides; (3) stationery and forms; (4) display and novelty pieces; (5) publication advertisements.

Each year, many printers who see the exhibition regret that they neglected to submit specimens. Work may be submitted by printers, designers, advertising agencies, or clients for whom it was executed, but it must have been produced in the United States or Canada since September of the year preceding the exhibition.

The show is a liberal education in graphic arts production; and to entrants who make the grade is attached considerable honor and distinction.

PUBLICATION	HEADINGS	TEXT TYPE	HOW LONG USED	REASON FOR TEXT CHOICE
Outdoor Life	Futura, heads and sub- heads; occasional hand lettering	Ideal, 9 pt.	One year. (Previously: Old Style)	Rounder characters are more readable shorter ascenders also help
Physical Culture	Futura; subheads, Vogue Bold; occasional hand lettering	Century, 9 pt. solid; 8 pt. solid in runover	About five years. (Previously: Scotch)	More condensed, though still very legible
Pictorial Review	Hand lettered; subheads, Bodoni Bold	Textype, 9 pt. solid	Since January, 1935. (Previously: 31E, 9 pt.)	Selected by a former art director an no reason seen for changing
Popular Mechanics Magazine	Goudy; some hand let- tered	Textype, 9 on 10	Year and a half. (Pre- viously: Caslon O.S.)	More readable—better electrotyping face
Printers' Ink	Ultra Bodoni; subheads, Bodoni Bold	Baskerville, 9 and 8, 1 pt. leaded	Two months. (Previously: Old Style)	Because it is easy to read, has the righ weight for the page size. Gives adequat word count. Selected from six differen faces considered in an experiment fo readability, proportion, and weight
Review of Reviews	Bodoni, heads and sub- heads	Old Style No. 7, 9 on 10	March, 1937. (Previously: Ideal News)	Because it was better suited to the pub lication; clearer and lighter
The Saturday Evening Post	Post Headletter (privately owned); subheads, Post Old Style Italic	Monotype Post Text No. 5A, 9 pt.; 1 pt. leaded for front pages; ½ pt. for back pages	Seven years. (Previously: Monotype 8 pt. No. 20A)	Larger face desired for easier read ability
Science News Letter	Kabel Bold and Metro; subheads, Cloister Bold	Garamond, 10 pt., solid	Several years. (Pre- viously: Caslon)	Easily read and saves space. Takes a larger number of words on a page with out appearance of crowding
Scholastic	Bodoni Bold; subheads, Bodoni Bold Italie; a few hand lettered	Excelsior, 9 and 8, 1 pt. leaded	Since 1937. (Previously: Textype, Scotch, and Bodoni)	Readability, convenience, availability as printer's
Scribner's Magazine	Bulmer, heads and sub- heads	Baskerville, 11 on 12, two-column page; 10 on 11, three-column page	Since October, 1936. (Previously: Granjon, 10 and 11)	New Format designed by T. M. Cleland
Town and Country	News Gothie, Bernhard Gothie, Kabel, Bodoni, and others; some hand lettered	Granjon, 11 pt. solid, body of book; 9 pt. solid back of book	A year or more. (Pre- viously: Ronaldson 9 on 10, and 7 on 9)	For cleanness, readability, and economy of space in comparison with other samples made up in page form
Vogue	Mostly hand lettering; subheads, Corvinus, Bo- doni, Futura	Bodoni Book, oceasion- ally Bodoni Regular, 9 to 14 pt., 2 to 4 pt. leaded	For several years	
Woman's Home Companion	Companion; subheads, Companion Italie	Garamont, 10 pt. solid	Since 1924. (Pre- viously: Garamont, 9 pt., and before that Century Expanded)	Readability and color

SILK-SCREEN PRINTING METHODS

Some printers now operating screen-process departments. Cost of preparing screens is very little, and great economies are effected on short runs of two or three thousand. Methods for producing this type of work are outlined

By BERT ZAHN

NTIL RECENT DATE the silk-screen process was thought by most printers to be, primarily, a method for applying paint. Or perhaps they considered it a sign-artist's craft, if indeed they thought of it at all. As a matter of fact, such a conception was not far wrong, as it is only within the past few years that the silk-screen process has progressed from a comparatively crude method of paint application to an important and highly developed color-printing process.

True, this method of printing still uses paint, and, moreover, it continues to be useful to the sign artist. But it is also true that this method of reproduction has been developed far beyond that point. The silk-screen process today is very definitely established as an advertising art and an industry in its own right. Moreover, it is predicted that this method of printing will continue to progress to the point where it will no longer be thought of solely as a screen process but, instead, as an inseparable part of the graphic arts.

Up-to-date printers and lithographers throughout the country, having foreseen this trend, have already established screenprocess departments in their plants, while others are now making plans to that effect or, at least, are investigating the possibilities. In fact, it is highly probable that the day is not far off when every plant owner engaged in color printing either will have such a department or be forced to compete with plants having screening facilities. Consequently, it is not only important that such concerns investigate their markets, but also that they become familiar with the silk-screen method of production in order that its practical application may be understood.

The silk-screen process never could have attained its present importance had there not been a natural market for advertising material produced by this method. Until the advent of screen printing, the limited advertising budgets of small advertisers excluded, to a great extent, their use of attractive displays. Now a greater percentage of small advertisers and local companies can have advertising displays that are equal in effectiveness to those used by national concerns. However, screen printing is not limited to use only by local or small ad-

vertisers. National advertisers making localized campaigns, or perhaps advertising to a special group of consumers, are logical users of screen printing. It is only on quantities of 4,000 to 5,000 impressions or more that screen printing ceases to be an economical method of reproduction today.

The process is employed by manufacturers of furniture, lamp shades, toys, tires, tire covers, awnings, picture frames, neckwear, yard goods, novelties, scarves, transfers, decalcomanias, hats, radios, clothing, toilet goods, hosiery, shoes, caskets, and all types of packages and containers for modern use.

Silk-screen processing is also used in producing a variety of effects with bronzes, ceramics, flocks, tinsels, and beadings. By proper manipulation it may be handled on concave or convex surfaces such as milk bottles. Until the advent of the silk-screen process, the only means of producing multiple copy were lithography, photoengraving, or printing. The cost of preparing silk screens is far less than making engravers' cuts or plates, and the silk-screen process results in a direct saving on short runs of two to three thousand sheets.

The equipment necessary for silkscreen processing is very simple and depends upon the type and volume of business anticipated. Essential items in every process shop are a frame, screen, squee-

TOURING BANG ON FRANCE

FINANCIAL PROPERTY OF FRANCE

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FOR FINANCIAL PROPERTY

Typical silk-screen frame and (below) rubber squeegee. The squeegee is drawn across the screen, and forces the paint through the design or open mesh. Edge of squeegee must be sharp

gee, process paints, process table, and drying racks. Descriptions of these essential items follow:

For the frame, the use of $1\frac{1}{2}$ - by 2-inch white pine wood is recommended, with dove-tailed joints, and wood pinions to insure strength. Make your frame at least six to eight inches longer and approximately four inches wider than the copy to be produced. The extra length allows for the necessary paint well in the frame. A standard-size frame for universal use is recommended. A one-half inch bevel on the silk side prevents the tack heads from catching or scratching the work you are processing.

The type of material used for screens depends on the work to be done. For fine detail or pictorial work-halftones and the like-use only 16 XX silk, 157 mesh. For ordinary work use organdy or the standard grades of silk bolting cloth. The terms 10 XX, 12 XX, 16 XX, et cetera, refer to the fineness of the weave; the smaller the number the coarser the mesh. The mesh, of course, is the number of threads to the inch. Wire fabrics are sometimes used. A phospher bronze wire of 200, 300, and 400 mesh is sometimes needed for the making of halftones or securing minute details. Copper electroplating can be used when copper-wire screens are employed.

The silk or other type of screen material is stretched evenly and tightly across the frame and tacked on. The silk must be tight to secure good results.

The squeegee is either hard or soft rubber, usually two inches wide and 3% inch thick, and mounted in a wooden handle. The length of the squeegee will vary depending on the size of screen you are using. The rubber squeegee is drawn across the screen, forcing the paint through the design or open mesh in the screen. The edge of the rubber squeegee that comes in contact with the silk screen must be straight, sharp, and at right angles to the face. The edge, when worn, can be sharpened by drawing it across a piece of garnet cloth or sandpaper with a stroke parallel to the length of the squeegee.

Any good, strong, smooth table, approximately 36 to 40 inches high, is suitable as a unit on which to do your silk-screen processing. After your stencil or design is completed on the screen, hinge

the frame to the table. Guides are set for proper registration of the design on the material to be processed.

A drying rack is an excellent means of conserving space which is usually limited in process shops. A simple rack, approximately 3 by 9 by 6 feet, will hold 400 showcards or posters 22 by 28 inches.

Generally, the type of screen plate used and the method employed in preparing it depend chiefly upon the quantity to be printed, the type of work being done, and the price received for the job. The four most popular methods of preparing silk screens are the blockout, lettering-on, knife-cut stencil, and photographic. The advertiser or artist, when confronted with the original copy to be reproduced, must choose the best of these four methods to suit the particular requirements of the job in hand.

The blockout is one of the oldest-known methods of preparing silk screens. The design or lettering to be reproduced is sketched or drawn on the silk, and the remainder of the screen is filled by painting with some type of filler or blockout material. This filler must not be affected by the type of silk-screen color to be used, and is usually of a lacquer base. When applying this filling material it is best to do it by taking a full stroke with the brush and not returning the brush over the wet material, as pin holes are sure to result. It is possible to attain successful results with the blockout method by using 12 XX silk. However, to insure good results, use 14 XX or 16 XX.

The lettering-on method is performed by filling in the lettering or design on the inside of the screen with liquid Tusche, a material which in its liquid form is water soluble, but when dry is soluble in turpentine or benzine. The lettering or design is painted on the silk just the same as an artist paints a showcard, or it may be traced over the original copy by placing the screen on the copy. The entire screen is then covered with Le Page's glue; reduce the glue 100 per cent with water and add one-quarter teaspoonful of glycerin to each pint of glue solution poured into the screen, which is held nearly vertical. The glue is then applied by squeegeeing with a piece of cardboard. When this is dry a second coat is applied. When thoroughly dry, the screen is soaked with turpentine on both sides, and the design is rubbed lightly with a rag soaked with turpentine. This should loosen the Tusche, which will carry away the glue with it. Any particles sticking in the screen may be removed with a fine toothbrush. After drying, the screen is ready for use.

When blockout lacquer is used the design may be filled with water color so

that water may be used for washing out the design. This combination is preferred by many because of the speed with which lacquer dries. Asphaltum is also sometimes used, and is applied in the same manner as the Tusche.

There are various ways of making a knife-cut stencil. The most popular, efficient, and modern method employs the use of Profilm, which is a patented laminated sheet made up of a transparent paper backing on which is built up a celluloid-like film, with a layer of nondrying adhesive between the two. There are two kinds of Profilm, known as the "Iron On" and "Solvent." Profilm is so transparent that when thumb-tacked or adhesive-taped down over the design which is to be reproduced, the colors and outlines of the design will be perfectly visible through the Profilm sheet. Profilm is much more easily handled than papercut stencils, and can be cut with greater detail. Furthermore it will yield a greatly superior reproduction having sharply defined edges.

Cut a sheet of Profilm a little larger than your copy, and about an inch or two smaller than the inside measurement of your frame, and place it over the design with the film side up, securing it with thumb-tacks or tape. Those portions of the film that will represent the open design in the screen are cut away with a lithographic, flat-edged stencil knife, or any similar tool that can be satisfactorily handled by the stencil cutter, and the

pieces removed from the backing sheet by peeling. Do not cut through the backing sheet because this must remain intact to act as a continuous support for those parts of the film that are not removed. Care should be taken not to cut past the design, because every knife cut will show in the finished screen unless filled in with lacquer where cut.

When using more than one color, a separate film must be cut from the master copy for each color, and it is very important in this case to make sure that each film is cut to the exact line so as to have proper registration on the finished copy.

Place the cut Profilm design, film side up, on thick cardboard of smaller dimensions than your frame, and then place the under side of the silk screen over it so as to secure perfect contact between the silk and the Profilm stencil. Take a medium hot electric iron and touch the top of the silk screen in five or six spots with the pointed edge of the iron. The heat of the electric iron will attach the Profilm to the silk and permit you to see that you get perfect placement of the design. Cut one or two pieces of ordinary light-weight wrapping paper to a size that will fit over your screen. Then with the electric iron fairly hot, iron on top of the paper. This will imbed all of the Profilm in the silk screen, and the paper will prevent burning or scorching of the Profilm and the silk.

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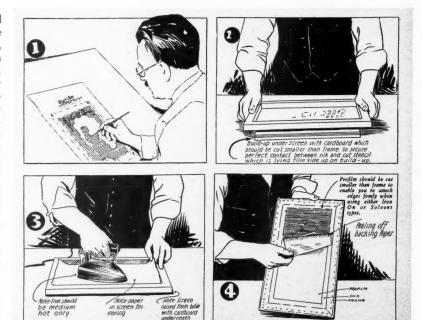
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Allow the screen to cool a few minutes, then turn it over and very carefully and



Popular method of making knife-cut stencil involves the use of Profilm. (1) Transparent Profilm, film side up, is cut away over the design. (2) Contact between stencil and screen is established. (3) Wrapping paper placed over screen before applying iron. (4) Backing paper is carefully peeled off from the screen. "Solvent" Profilm uses special solvent applied with cloth instead of with iron

slowly peel off the backing paper. Should some of the film remain fixed to the backing paper, repeat the ironing operation. Then iron again to insure perfect adhesion of the Profilm with all its detail to the silk screen. Open spaces around the screen between the stencil and the frame may be blocked out or closed by using adhesive paper tape. This is done inside the screen. Seal edges of tape to frame with shellac or lacquer. The screen is then ready for use.

The foregoing instructions are for "Iron On" Profilm. The operations for "Solvent" Profilm are the same, except, instead of using a hot iron, you use a regular prepared Profilm solvent and apply with a cloth to attach the Profilm to the silk screen.

To remove the Profilm from the silk, place a heavy woolen cloth inside the frame and saturate the cloth with acetone, or a very strong lacquer thinner. Let this soak for about ten to fifteen minutes, then add more of the acetone or thinner to the cloth, rubbing it over the silk until all the film is removed. All the film must be removed if the silk is to be used again. Remove shellac in same manner, using alcohol. When clean, the silk screen is ready to be used again.

There is also now available a product known as Nu-Film which is very similar in appearance and action to Profilm. It is made in only one grade, the solvent type. Nu-film is handled in the same manner as Profilm, and is attached to the silk screen with Nu-Film solvents.

(A second article by Mr. Zahn will deal with other methods of making knife-cut stencils, as well as with the photographic method.—The Editor.)

* * Sets Music in Type

Having led a church choir for nearly thirty years, John D. Ford, a machine operator on the Salt Lake City Deseret News, knows considerable about music. He knows about it both harmonically and structurally, so to speak, for, according to Editor & Publisher, Mr. Ford enjoys the unique distinction of being the only person in Utah who can set music type. Born in England in 1876, he went to Salt Lake City at the age of eleven with his parents. At fifteen he entered the mechanical department of the old Salt Lake City Herald; four years later he went to work for the News and has been there ever since. Some time ago he was assigned to the paper's job-printing department to take care of the composition in the music section. Mr. Ford is an all-around printer, but setting music in type now takes up all his business time.

WAY BACK WHEN



Illustration courtesy the Pacific Electric Railway

Excerpts from old files of The Inland Printer

A new and revolutionary method is promised in newspaper presswork. This new system is based on the lithographic process, using, however, a zinc plate instead of stone. The impression from the types is taken with lithographic transfer ink and transferred to the zinc plate, and from this the printing is done direct. It is claimed that the plates treated in this way will print several thousand impressions.—October, 1883.

The printer must read up in his trade in order to be proficient. Who would employ a physician, or a lawyer, who did not keep read up in his profession? This is an age of progression, and the progression is due to the circulation of printed facts and opinions, descriptions of new devices and improved methods, and the man who does not read cannot be as proficient as the one that does; consequently, the former is not worth the wages of the latter.—March, 1884.

The Boston news seen in THE INLAND PRINTER of late has been confined to a single item reading "business dull; printers stay," et cetera, which must be very encouraging news for some eastern printer sojourning in the far West, and who desires to return to his old haunts, but is kept back by the above notice. At the same time it is a fact, that business has been very dull the entire winter with all printers, except those securing the state printing.—May, 1885.

benefit to professional men, such as clergymen, lawyers, editors, and litterateurs, who usually are the most persistent pen-users; but in facilitating commercial correspondence they find their greatest usefulness, and thence arises the demand now not able to be met fast enough.... Will the time come

when each printing-office has a type-writing machine, and executes jobs on it as well as on any other printing apparatus now available?—July, 1886.

The Inland Printer Company has established a permanent branch office in the East, at 50 Tribune Building, New York City, in charge of Mr. Chas. W. Cox, and we cordially invite all customers and friends not to pass New York without giving him a call. He will be glad to see you.—April, 1886.

We are indebted to the kindness of Mr. Theodore De Vinne, of New York City, for the use of a number of cuts illustrative of the art of typefounding, appearing in this issue, and which will appear in subsequent numbers.—October, 1885.

A stranger in a printing office asked the youngest apprentice what his rule of punctuation was. "I set up as long as I can hold my breath, and then I put in a comma; when I yawn I insert a semicolon; and when I want a chew of tobacco I make a paragraph." Such is youth.—January, 1893.

False motions are not only unpleasant to the makers, but ridiculous to the lookers-on. Many who have grown old in the service never manage to secure a type without making two or three abortive attempts. By some metallic hocus-pocus, the particular letter they are diving after with their fingers, always appears to manage to get out of the way, and is only secured after a desperate effort. . . . The hand of the faithful compositor travels over an almost incredible amount of space during the hours of labor, and every false motion is unnecessarily tiresome, and should be avoided by every possible means.—February, 1887.

THE PROOFREADERS OF TOMORROW

By Edward N. Teall

DIRECTLY IN LINE with my own thinking, a correspondent deplores the condition of present-day proofreading. His view of the situation and his idea of the outlook for the future are much more gloomy than mine; but it is true we need to be looking ahead and preparing for times to come. My friend says, "It does seem that proofreading is a lost art, or at least an ignored art."

I honestly think proofreading today, taken as a whole, is less high-grade than that of the 1890s. Still, I admit it is quite possible I am to some extent glorifying the past and doing an injustice to the present. It would be most interesting and helpful if we could hear from some of the younger readers who think they are up to the loftiest mark of merit and every bit as good as their daddies ever were. I wonder if they think the old-timers had easier going of it? The youngsters seem strangely shy of the sound of their own voices when it really is time for them to speak up; I have little hope of any helpful response. But what a lift it would give the proofroom world if we could be blessed with some freely outspoken ideas from the voungsters! Why don't they let us have some of their views?

My friend who writes about the "decay" of proofreading says he knows some excellent proofreaders, and some whom he would not trust with any manuscript of importance. Well—'twas ever thus! And no doubt it always will be so. Some misfits will be found in any trade or business. They have them on college faculties, too; and in the directorates of big concerns. You find them in the pulpit, and in the prize-ring. So that line of reasoning doesn't carry us far toward any worthwhile goal. It isn't constructive.

Moving from the general to the particular, the writer of the letter quotes from an editorial "in a large, proud newspaper." Here is the quoted paragraph:

The explosion is admitted to have been caused by illegal tapping of a natural gas supply, also to avoid the payment of legitimate charges to another company. For such economy, the lives of one-third the juvenile population of a wide area was sacrificed.

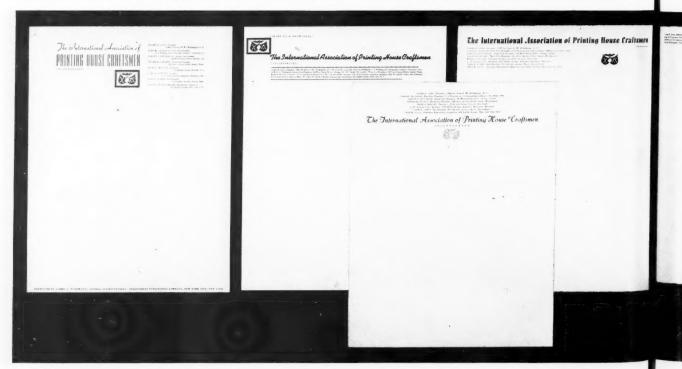
A proofreader worth his salt, says our friend, would have marked "done" in place of "also," and would have changed "was" to "were." But perhaps the proofreader had orders to follow copy, and had not the power to make any verbal changes, no matter how bad the copy.

That is perfectly possible. It leaves you wondering whether the editorial writer actually did make those errors; and, if so, how he ever qualified for an editorialwriting job. You see, it is not only in the proofroom that there is need for reform. It is even possible the proofreader queried these words, and that in the rush of edition time the queries were overlooked. In any event, what is clear is that someone was careless, and nobody cared enough about it to clean up the job. It seems to me the true significance of this quotation is found in its reflection on an all-round slackness. Just how far we may properly go in taking it as representative and characteristic of the times is open to debate.

The correspondent notes: "I am aware, of course, that proofreaders of ability (these are rarely the youngsters) are in some shops greatly restricted." Obviously, he just doesn't have much use for the younger readers of today. How much his observation is worth I cannot say, for I do not know how wide his experience has been. And of course as himself an old-timer, he might be suspected of innocent but none the less real prejudice.

In sharp words, he says: "I think the country is cursed with small-fry printers who have some skill with types and presses but whose English education is not beyond that of an eighth-grader in public school." I turn that over to you,

Winning entries in recent Craftsmen's letterhead contest: first prize (left), Albert A. Woermann, of Queens Village, Long Island; second prize (center), G. Gehman Taylor, of Cambridge, Massachusetts; third (right), J. F. Tucker, of New Philadelphia, Ohio, who also won first honorable mention (lower letterhead). Over 140 entries, arranged by Craftsman Frank McCaffrey, of Seattle, Washington, were displayed at Craftsmen's recent convention



ladies and gentlemen of the proofroom audience, without comment. As I used sometimes to say when I was writing newspaper editorials, "Write your own."

Finally, let me quote just one more sentence from this rather stimulating letter: "The masses are being miseducated."

More than once, in *Proofroom*, I have ventured the same remark. It is not a pleasant remark to make. The education of the masses is in the hands of a host of teachers of whom, I sincerely believe, the vast majority are devoted to their work, bring to it high ideals, and earnestly desire to make good and serve the public not only faithfully but effectively.

But it does seem to me modern teaching is weakened by the move away from old-fashioned ideas of mental discipline. Is present-day teaching, in the public schools, as thorough as the teaching of earlier days? Does it give enough drill in what football coaches call "the fundamentals"? I wonder.

I hasten to direct attention to a factor which I think may be of vital, perhaps decisive, importance in the situation: some tangible reasons why ability to read right may very well be declining. Is it not possible that the movies and the radio are cutting down the public's total of reading? Is that logical?

The output of newspapers, magazines, and books does not seem to support such

an argument. Still, it is impossible to dodge the feeling that there are many people nowadays who simply do not read as much as their parents did.

Without being able to cite facts and figures to support the assertion, I still do feel strongly inclined to assert that there is an actual decline in ability to read intelligently, critically; I mean, in respect to the English of what is read, not its substance.

Personally, I think any good preparation for proofreading as a lifework would have to include spelling by syllables, careful study of punctuation, an understanding of capitalization and compounding, and, above all, thorough drill in grammatical analysis. The diagramming that used to be done in grammar schools was a great help toward acquisition of an understanding of grammatical construction. Do the boys and girls do that in schools nowadays?

How I wish I had time to make inquiry at some of the best proofrooms as to their observation of the youngsters now eager to enter the work! Only the other day I was talking to the head of one large and finely organized room, and was told it is distinctly difficult to find "material" worth developing.

In this way the proofroom shares with other lines of work the possession of a problem left by the war and made increasingly difficult by post-war conditions: the problem of where to find replacement material, young workers ready to carry on where the old-timers leave off.

To give constructive value to this article, I shall bring it to a close with the remark that the unions and the employers must now, if proofreading is to be kept true to its ancient traditions, remove all obstacles that can be removed, and make it possible for anyone fit for the work—both in education and in understanding of shop requirements—to step in and serve to the fullest extent.

* *

It's Too Much Bother!

Giving the customer a constructive idea, over and above the routine service expected, usually pays dividends. Walter F. Melton, of the Melton Printing and Advertising Service, Chicago, reports another instance of it. A client of Mr. Melton's requested a repeat order on a letterhead job. Mr. Melton pulled a proof of the standing form, and then proceeded to make an entirely new layout and set up the letterhead in a smart new type. He submitted proofs of both set-ups, without comment. The customer's comment was that he liked the new letterhead so much he wanted 3,000 instead of the original 1,000 specified. It could be done every day, gentlemen! But is it?

Letterhead winning second honorable mention is shown at left; James G. Clarke, Boston; third honorable mention (center), John Z. Kowalskey, St. Louis, Missouri; fourth honorable mention (right), Glenn M. Pagett, Indianapolis, Indiana; fifth honorable mention (lower letterhead), Ben Wiley, Springfield, Illinois. Judges reported that most of the entries were of such unusually high merit it was difficult to choose and reject from the list



TYPES OF TRANSFERS IN OFFSET

(1) Hand-transfer methods; (2) use of sensitized albumin in vacuum frame; (3) photocomposing machine. In

this instalment the first two processes are described by the author. Albumin process most commonly used today

By HANS H. GUGLER

THEN THE lithographic artist has completed his work on the plate with lithographic crayon or ink, called "Tusche," or when a transfer has been "run down" on a hand press, the etching or finishing process comes into play. This is a purely chemical procedure and should be controlled by men who have had at least a high-school course in chemistry. However, before going into the details of this process, which includes the highly publicized deep-etch methods, let me in this instalment describe the various types of transfers.

There are three general classifications: First, the old reliable hand-transfer method, which was reliable only because there were so many skilled men available. Without this skill, hand transfers are far from reliable. Second, the use of sensitized albumin in the vacuum frame; and third, what is essentially a mechanization of the vacuum-frame method, the photocomposing machine. Also to be noted is a new mechanical imposing machine which has some special advantages.

The ability to use a lithographic roller will always be useful, and certainly essential in the making of hand transfers. This is no different from the ability to set type by hand in the face of the many typesetting machines now in use. A lithographic roller is like a rolling-pin covered with a thick piece of leather, the nap of which is raised so that lithographic transfer ink adheres to it. It might be appropriate to mention here that the difference between letterpress inks and offset inks is that the latter must be greasy, and under this classification transfer inks are greasier still.

The principle of the hand-transferring process, which is still very important, and doubly so when I refer later to the new type of multiple transferring machine, can be quickly grasped from the following example: Let us assume we have a prepared metal plate with a reticulated surface. This reticulation, or "graining," is obtained by fastening the plate into a box (Figure 2) and completely covering it with wood, glass, or steel marbles about three quarters of an inch in diameter, and then alternately adding sand and water, while the box is rocked in a rotary motion. In a few minutes the plate becomes gray in color as its surface becomes

rasped by the sand, and it will then hold water in the hollows, just as a rut in a dirt road after a rainstorm.

When the plate has been washed off and dried, a greasy crayon mark can be drawn on the slightly roughened metal. (Marks could also be made with a pen and greasy ink.) Assume we have drawn a thick, heavy letter "H" with the crayon. If a wet sponge is now passed over this



Figure 1. Whirler in which plate is dried and then treated with solution of light-sensitive albumin. Operation must be done in dim light

plate the letter "H," being greasy, will repel the moisture, while the balance of the plate, being full of ruts, will hold that moisture. If then, while still moist, a lithographic roller is rolled over the plate, the greasy letter "H," which is dry because it has just shed moisture, will take on the new charge of ink, while the rest of the plate, which is moist, will reject that greasy ink. If at this point a piece of paper is laid down and pressure applied, we have a lithographic print of the letter "H" alone. Artists' originals such as the well known Currier & Ives prints were all made in this manner, and many posters are still done in this manner today. This is the most direct translation of an artist's conception to paper in the graphic arts. It offers a field of artistic expression that neither Brangwyn nor Pennel has exhausted, and it has hardly been touched in the field of color.

We can appreciate, at any rate, that whether one calls it offset, planograph, or lithograph, the entire process depends on the mutual repulsion of water and grease. The rhythm of the operation goes something like this: "Water, ink, print"—"water, ink, print"—"water, ink, print"—as long as the edition lasts.

Lithographic stones, of course, have been almost entirely superseded by reticulated metal plates because of their lighter weight, ease of handling and storage, and because metal can be bent around a rotary-press cylinder and gain speed as against a reciprocating motion. Stones were porous and moisture was retained in these pores instead of in the hollows as on an impervious grained metal plate. This brings up an important consideration in the graining operation, where the effective area of the surface exposed has been immensely increased by the slopes of the hills and valleys of the grain and thus approaches the effect of a porous stone.

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A fine grain may have as much as one hundred times the effective surface exposed as a coarse one, and thus present one hundred times the desensitizing surface for the gum colloid to adhere to. Consequently the total amount of water may be more, but it is much more evenly distributed, does not tend to emulsify with the ink, and so furnishes a much denser ink impression. If I told you the results of some of the tests that have been made to determine the total amount of ink required by coarse grains as opposed to fine grains, with identical printed density, the savings would sound so unbelievable that the mere statement of real economy in fine-grain plates should be sufficient. Further proof lies in another direction: with the immensely increased grained surface albumin will stick so hard after printing that nothing short of abrasion will remove it, or some solvent which will remove a part of the metal itself must be used to carry the hardened adsorbent albumin away.

But to continue with the example of the letter "H" through a typical hand-transfer process. Let us assume we wish to print a sheet of twenty or thirty "H's" at once: Instead of taking the impression on ordinary paper, we utilize transfer paper,

which is merely a loosely constructed, highly absorbent sheet, like Chinese fire-cracker paper. This is coated by means of a sponge with a solution of starch, wheat flour, gelatin, and glycerin, and then is dried. With this paper the correct number of impressions are made to satisfy the layout, one at a time, on the coated surface, in the regular way—"Water, ink, print"—"water, ink, print"—until you have "pulled" the correct number. The uniformity of these impressions is entirely controlled by skill in the use of the hand roller.

These impressions are now "tacked" down on the layout sheet, ink side up, in the correct position, by a sharp stab with a heavy, dull-pointed spike, which wedges them into the sheet.

A grained metal press-plate is now cleaned with a 5 per cent acetic-acid solution, washed off, and dried. Onto this, face down, the layout is laid, followed by a few sheets of plain paper, and a smooth metal plate which has been freely greased to make it slippery. Under pressure this is run through a lithographic hand press, then the covers are removed and it will be found that the transfer impressions have all stuck to the metal plate-which is explained, of course, by the fact that the transfer ink had just enough "tack" in it to do this. These impressions are now moistened on the back, the covers re-applied, run through the press once more, and in this way the moisture is driven through the back of the transfer paper down into the starch coating. When the covers have again been removed the plate is simply flooded with water which dissolves the starch, and the paper floats off, leaving only the ink adhering to the plate.

The preparation of the plate for pressroom use from this point onward is practically identical in all methods. The purpose is to desensitize the bare portions of the metal against grease reception. Through many years of observation and association with other processes using an etch to eat away the metal and gain a degree of relief, I have used since about 1926 a weak ferric-chloride solution, followed with washing and desensitizing with phosphoric acid. While chromic acid is more effective, the danger of its use being poisonous to some people makes the use of phosphoric acid much more satisfactory. A fairly good formula is nine parts gum arabic solution, one part 20 per cent phosphoric acid, and water enough to make the thickness of glycerin. This will serve for both zinc and aluminum plates. Cover the plate with this solution for half a minute, wash off, gum, and the plate is ready for the press.

The underlying theory of the etching operation is this: Either from the oxygen in the air when dry, or from the one molecule of oxygen in the water, the surface of the pure metal is turned into a greasereceptive oxide, and as fast as this takes place the acid in the fountain eats off that oxide and replaces it with the protective gum colloid. According to this theory, then, the plate is actually worn away as time goes on, and progressively and eventually the image is undermined. It must be evident that the theory of offset in this particular instance is in its infancy, especially since a new chemistry built on far more intelligent reasoning has almost completely solved this one remaining weakness in deep-etch as well as in the use of albumin.

Figure 2. Plate-graining machine. Plate is fastened in box and covered with wood, glass, or steel marbles; sand and water is alternately added, after which the box is rocked with rotary motion

If dirt spots are to be removed from this transfer plate the quickest way is to erase them with a "slip" made of abrasive material, and then re-etch as before.

If there are large inked areas to be removed, the ink is very carefully dissolved with turpentine, the bare spot is treated with caustic soda in a weak solution, and then washed off and re-etched.

If the image should appear a bit weak or "shaky," intensification is secured by washing out what ink there is in the image with turps through the gum itself (you will remember the gum was in an aqueous solution and did not stick to the greasy image) and substitute an asphalt solution. Dry this by fanning, wash off all gum and excess asphaltum with water, then etch and gum.

The most common form of transferring used today is the albumin process, because it takes the least skill to get a passable result, while at the same time in the hands of experts it can rival the finest deep-etch work in reproduction.

The plate is cleaned as before with a 5 per cent acetic-acid solution, carefully washed and then placed in a whirler (Figure 1) to dry. The plate should be rotated without heat so the temperature of the metal is exactly that of the solution to be poured over it. While the plate is still slightly moist, the movement is stopped and a solution of light-sensitive albumin is poured on it, starting from the center and slowly moving outward to the edges while the rotation gains speed as the movement is started again. The cover is now closed, and a gentle electric heat is turned on from elements which are generally a part of the machine itself. When dry, this coating is sensitive to light, and all operations from this point on must be carried on in dim or orange light exclusively. Watch for bubbles, and prick these at once so that the coating will lay on smoothly without ridges. About one pint of the solution will cover a 41 by 54 plate.

For quick work in planograph shops, where the length of the run does not exceed a few hundred impressions, an immediate ready-to-use formula is about as follows: 5 ounces albumin, 32 ounces water, ½ ounce bichromate of potassium. However, there is only slight assurance that a plate coated with this solution will run 200 or 500 or 1,000 impressions, only slight assurance that the last impression will look like the first or even like the copy, and certainly the chances are that it will assume a still different appearance in a re-run.

When something more than this is aspired to, such as sharp, crisp, clear reproductions, and a plate that will run up to 25,000 or more, as well as the probability of making all impressions alike on the original and future runs, some technical measurements must be made to account for changes in temperature and humidity, to which albumin is very sensitive; albumin may gain or lose as much as 50 per cent in viscosity with a variation in these conditions. We must remember that in albumin printing we are printing not from the metal but from a minutely thin, variable albumin base.

The Lithographic Technical Foundation has issued a bulletin (Bulletin Number 6) which deals with albumin transfers, and in which it is recommended that albumin be first dissolved in distilled

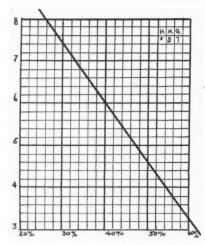


Figure 3. Exposure chart for albumin transfers

water for several hours and then filtered. The density of this solution is then measured as against the temperature and corrections made in the density to correspond. Having secured this final figure, the operator should consult a table on page 5 of the bulletin; in the last column in line with the density reading will be found the amount of solution required in the formula. For example, if the corrected density is 6.3, then 185% ounces of the albumin solution will be required.

In the meantime, ammonium bichromate should be dissolved in distilled water, providing a stock solution which when retained in a closed bottle will keep indefinitely. The correct amount of this bichromate solution is mixed with the exact number of ounces of the albumin solution shown in the last column of the conversion table.

Where it is impossible to control the number of plates required and where the albumin is used irregularly, some preservative is added when a large amount of the albumin is prepared. This preservative is generally ammonia, prepared from ammonium hydroxide and water. This is added gradually, until the total

solution arrives at a pH of 7.5 to 7.7. After the ammonia is added the volume of the entire solution is brought to a point somewhere between 42 and 48 ounces. The addition of the ammonia, however, makes longer exposures necessary. I am strongly inclined to the use of ammonia since with it potassium ammonium chromate is formed, which is the fundamental light-sensitive compound.

It is better to test your exposure time to the arc lamps at a standard distance with strips of coated metal, because right here is where the bulk of the failures with albumin transfers take place. If you will closely examine the chart of test exposures (Figure 3), which is also taken from Bulletin Number 6, and calculated with a 25-ampere light at 42 inches, you will notice how greatly the exposure time varies with relative humidity. A sling psychrometer can be bought for a few dollars that will give the exact readings.

Inking up for development is a simple matter after exposure, and is done merely by rolling over the exposed surface with developing ink, which is basically a transfer ink in fluid form with an acid resist incorporated in it to withstand a later etching operation. When this has dried (the work is still carried on in darkness, by the way) the plate is immersed in a pan of warm water, and allowed to soak for a minute. Then, with a cottonbatten pledget, the unexposed, unhardened albumin is washed off, leaving only the exposed hardened design. The plate is then washed off, etched with the phosphoric-acid formula already given, again washed off, and the gum preservative added. It is then ready for the pressroom.

Vexatious Work-ups Need Firm Hand

O NE OF the most vexatious problems for printers to solve, is perhaps that of press work-ups; and many are the methods that have been devised to overcome the trouble. Almost invariably, however, the cause may be traced to faulty material or faulty workmanship in assembling the form.

The first requisite in correcting the trouble is to try to locate the faulty portion of the form before attempting to "doctor" it with any of the various makeshifts. (Ever notice how some forms get worse the more they are doctored?) Doctoring a form without first localizing the trouble is much like giving a patient a dose of castor oil for his sore finger. Said oil is quite efficacious for certain ills, but it's certainly not a pain-killer for a sore finger. So it is of vital importance to first

properly "diagnose the case." Usually a little intelligent investigation will solve the difficulty. The writer (who is far from being a spring chicken) has yet to find work-ups in a perfectly justified form with all perfect material.

To get a perfectly justified form in a shop where linotype slugs are employed is often a real problem. In fact, it is wellnigh impossible to get perfect justification with machine-set slugs which always have more or less of a spongy squeeze in lockup. In a form of all linotype slugs, such as book pages, and the like, the cylinder of the press should roll the slugs from end to end-never "broadside to." It is noticeable on the roller proof press, when a galley of slugs is being proved, that unless care is exercised the slugs may easily get off their feet from the heavy rolling of the cylinder. The same principle of impressional resistance applies on all kinds of cylinder presses.

Where linotype slugs, type and brass rules, and cuts run both ways in a form, the problem may become magnified many times. Wood bases, which are subject more or less to expansion and shrinkage according to weather conditions, are often the unsuspected cause of work-ups though to all appearances they may seem to be justified perfectly. Wood base is so treated that it is supposed to be impervious to the attacks of the weather; but the only absolutely invulnerable block is the solid metal base.

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The best way to cope with work-ups is to use iron furniture. Then make sure that every piece of material that enters into the makeup is justified as perfectly as possible, making sure that it sounds solid under the planer when the quoins are tightened. Then, too, when more than one composing stick is used on a single job, care must be taken to have them all alike. (Typefounders' salesmen may rebel at that statement, but every comp. knows there is a wide variance in composing sticks.)

Justify everything!-ANOLD DE VIL.



Color Stripes Aid Makeup

To prevent type that has run in one edition from getting into the holdover, Chester A. Gibbon, news editor of the Seattle *Times*, has adopted the trick of painting the type in each edition with a stripe of colored dye. This enables the makeup men to tell at glance in which edition the type has been used, and which of the previous day's type is still alive. Anilin-dye powder is mixed with wood alcohol, and it is reported that the colors are unaffected by the pulling of proofs or the cleaning of the type.

CRAFTSMEN DISCUSS INKS

Ink WAS DISCUSSED from a variety of angles at the December meeting of the Chicago Club of Printing House Craftsmen. An enthusiastic open forum of questions was held following short talks given by two of the three officiating ink representatives—Floyd E. Barmeier, chief chemist, American Printing Ink Company, Chicago branch; Edward Friesendorf, chief chemist, the Fuchs & Lang Manufacturing Company, Chicago branch; and Louis W. Rhaback, vice-president, Sleight Metallic Ink Companies, Incorporated, Chicago.

Mr. Friesendorf spoke on process of manufacture and trends in improvement of offset inks. From the viewpoint of an inkmaker he also offered some advice on By Emil G. Stankey

the use of inks. He seemed justified in emphasizing the fact that it is difficult for ink manufacturers to render service because they work under conditions different from those of the printer, and he urged, therefore, that printers allow inkmakers all the time possible for rendering their service.

Mr. Barmeier, in his presentation, did a little reminiscing on the strides made in ink development and improvement in the last twenty-five years. He said that although important chapters in ink history can be written about the developments made in the past five years due to research, even greater advances will be made in the next ten years to come.

Many basic changes are coming in the making of printing inks, according to Mr. Barmeier—new and better processes of manufacture; more coöperation between ink manufacturers, paper manufacturers, and printers; more extensive research. And he gave a bit of encouragement to young men selecting a vocation when he pointed out that these improvements will demand the hiring of specially trained workers in this field.

Following the talks, Louis Rhaback acted as master of ceremonies for the open forum. Some of the questions asked by Craftsmen, and the replies given, were noted as follows:

Q. Does excessive alum in a sheet retard the drying of ink?

A. Alum in the sheet has no effect on the drying of letterpress inks.

Q. What drier is available that affects rubber plates least?

A. Paste drier is the best for use with rubber plates.

Q. Do you think water sprays on rollers make the ink print sharper and stay clean longer?

A. There is no reason to believe that they will, as there is no affinity between water and oil.

Q. Ink printed on dull enamel with spray rubs when put through the folder rollers. Are inks the cause of this?

A. While no black is absolutely free from rubbing, a good non-scratch black can be made to produce good results.

Q. How do you make ink stick on "Flint" stock so it won't rub off?

A. Gloss inks will dry on "Flint" stock and not rub off.

Q. What is the correct body of ink for dull-coated paper to keep from showing pit marks?

A. A soft free-flowing ink.

Q. Can black ink be imprinted on top of dry overprint varnish and stay put?

A. Black ink, or any other color ink, cannot be printed over the average overprint varnish because of the wax in the varnish. A special varnish can be made which can be overprinted.

Q. Even though the ink seems perfectly dry and does not rub off on one's hands, what is the reason for heavy offset ink causing a smudge on the sheets above when they are being cut on a paper cutter.

A. When this condition prevails, there is generally a slight perpendicular hump

Q_{and}A

on the front surface of the pile being cut. This is caused by the fact that the knife in the paper cutter does not properly clear itself as it is cutting through the complete pile.

Q. Which is better to use for offset blacks—cobalt drier or secative?

A. Offset black is neutral in drying, so cobalt drier should be used. Since carbon black, which is used in making offset inks, has a tendency to retard the drying action of the vehicle, a strong drier such as cobalt is necessary.

Q. How can you run gold on top of a color that has dried hard?

A. If a color has dried hard, either run one impression of gold and then a second impression of gold before the first is dry, or run a size and then an impression of gold before the size is dry.

Q. Why call offset black a black? It never prints a black.

A. Offset blacks are carbon blacks. The undertone of carbon is brown. To overcome the brown effect, the ink is toned with blue. When the ink is applied lightly, it shows up gray. Then, too, in letterpress, more ink is carried to the plate, which accounts for its greater density when compared with an offset print of similar specifications.

Q. What makes news ink spray all over the place?

A. If an ink is too long it will have a tendency to spray. Today all manufacturers of news ink recognize this and make their inks short. Improper setting of distributing rollers will also cause an ink to spray.

Q. What recent improvements in offset inks have made the four-color press feasible for process work? There seems to have been marked progress along these lines during the past two or three years.

A. Probably the improvements you have reference to have been made in twocolor presses, because today there are very few four-color offset presses in this country. It takes jobs with tremendously long runs to make a four-color offset press pay. Then, too, it must be kept running continuously. When a four-color offset press shuts down, it is just like shutting down four presses. That is why practically all of the four-color offset work is being done on two-color presses. The operation of a four-color press requires two pressmen and two helpers, while a twocolor press can be operated with one pressman and one helper. In addition to being a lot more economical to run fourcolor offset work on two-color presses, a two-color press lends itself to a greater variety of work than a four-color press obviously does.

Q. Are gloss inks practical today on an offset press?

A. Gloss inks for offset are still in their experimental stage. They have proved to be practical, but they must be worked on. With slight improvements they will be used in the future to an even greater extent than perhaps is realized.

NOTE ON A DESIGNER

Leroy Barfuss comes from the printing ranks, with practical knowledge of

printed selling to back up his noteworthy typographic and design activities

ANDLING the typography for the Stewart-Simmons Company, Waterloo, Iowa, keeps Leroy Barfuss well occupied, but somehow he manages to find time to turn out a lot of work that isn't part of his regular job. The cover on this issue of THE INLAND PRINTER is a Barfuss conception; and readers of this journal should be familiar with his abilities, for during the past five years we have reproduced not a few specimens of the work of this talented young designer, who was graduated from the Chicago School of Printing in 1933 as president of the class,

ing seemed to offer the next best thing. Attending the school and working at a job on alternate weeks, he was able to learn a profession and lay the groundwork for a definite future. It was his good luck that The Pryor Press, where he was employed, had no creative art department; for although he started as errand boy, he eventually worked full time in the composing room and developed a typographic style that revealed genuine creative talent. The combination of a little art education with a knowledge of typography and printing he found to be a very good one indeed.



Designer Leroy Barfuss is type director of the Stewart-Simmons Company, of Waterloo, lowa

and with an Honor Key for meritorious work. His first introduction to art was at an early age, when he attended the lectures of Dudley Crafts Watson at the Art Institute in Chicago. An art career appealed to him, but the necessary funds were lacking; the Chicago School of Print-

After several years with this concern he decided to try his hand at some freelance work, and began contacting the shops along Michigan Boulevard, offering them a creative layout service. Rather to his surprise he found he had something they wanted, and, in partnership with a friend

who produced the finished artwork, he worked up a considerable business outside of his regular working hours.

A desire to experiment and a willingness to carry over his creative work into his "spare" time are virtues that have helped Leroy Barfuss to come a long way. He has made it a point to enter as many typographic contests as possible, and his record in this line is imposing.

In 1932 he received an award of merit for excellence in design and layout at the Conference on Printing Education held in Harding Hall, the Government Printing Office. In 1936 his cover design for The Kablegram won first award in the contest sponsored by Kable Brothers, Mount Morris, Illinois. In many other contests his entries have ranked high in the lists, and it is seldom that he doesn't get at least an honorable mention. He has a box full of certificates and awards of merit, but it isn't likely he'll coast on them. He keeps too busy, planning the new layout and the next design, to spend any time looking at trophies.

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A letterhead he designed for himself received an award in the recent exhibit of commercial printing sponsored by the American Institute of Graphic Arts. (This letterhead was described in Specimen Review in The Inland Printer for November, 1937.)

A brief trip to New York City last year netted him several commissions to do magazine covers. He visited Frederic Goudy at Marlboro-on-the-Hudson, he lunched with the Typophiles, and circulated among graphic arts notables in general. He hopes to go to Europe for some serious study in the not-too-distant future. In the meantime, he says, there's enough work in Waterloo, Iowa, to keep him busy twenty-four hours of the day.

Mr. Barfuss is a member of the American Institute of Graphic Arts, the Chicago Society of Typographic Arts, and the Caxton Club, of Chicago, an exclusive group of book lovers and typographic authorities. He claims his greatest vice is buying books—which he can't seem to find time to read.

The difference between a compositor and a typographer, he says, is that the latter has taste and a type sense developed because of love for his work.

Because he approaches the creation of a piece of advertising literature from the selling as well as from the purely typographic viewpoint, his work is excellent on several counts. He is familiar with the best in contemporary design, and he seldom lets himself be lured down a blind alley by typographic "innovations." His work is fresh, stimulating, and technically sound. He's going places!

THE INLAND PRINTER for February, 1938

The Proofroom

Questions pertaining to proofreaders' problems are solicited for consideration in The Proofroom. Replies cannot be made by mail

Clever Lad, John o' London!

John o' London's Weekly, English magazine, published an article entitled "The Magic Glue-Pot" (hyphen and cap "p"), in which it was stated the compound word came into English use only 350 years ago; that Chaucer did not use it, and Spenser, in 1579, was the first to appreciate its possibilities in building beauty into the language. A reader took this up, and presented a list of compounds in Chaucer. John o' London replied that he had not been thinking of "the mere act of glueing two words together for convenience," as Chaucer did, but of such poetic enhancement as Spenser found in "seashouldering whales." He pointed out a difference between "mechanical and spiritual union," between "carpentered phrase and captured poetry." Who wins in this argument?—Texas.

If I must render a verdict, it will have to be: Draw. The truth is, the two contenders are not even in the same ring. John o' London was speaking of compounding as literary art; the correspondent, of compounding as (rather) a grammatical function. The field of compounding is much broader and more beautiful than most writers and printers perceive. It needs, and rewards, study.

Botched Printing

Much of the job printing that I have inspected is botched through ignorance, the printer's, the customers'. Hymns in programs usually are in a wretched condition; chiefly, punctuation.

In a newspaper article I find reference to the hymn, "Nearer, My God to Thee"—no comma after "God." Often we see "Onward Christian Soldiers," with no comma after "Onward." There is too much of this slipshod style. In any authorized church hymnal the contents are well punctuated.—Rhode Island.

Yes—but it is refreshing to come, now and then, upon evidence like this that there really are readers and printers who deplore the slipshod way and use all their influence to promote regard for good, clean work. Thank you, sir!

Sentence Building

What would you do with a sentence like this: Several persons "who each goes his own way"? I would like to make it read "who each go their own way," because that keeps the predicate plural, matching the subject. Yet I must admit "each go" looks funny. Can you straighten this one out for me, please?—Washington.

It would be grammatically correct to say "who go each his own way." The pronoun and the verb hook up satisfactorily: "who go." Then, "each his own way" is sort of a separate unit, parsing neatly and smoothly enough.

However, it is probably better to rewrite than to readjust. If you say "several persons, each of whom goes his own way," there is nothing for a critic to take hold by, and you are safe.

Off Center!

Am in trouble. Had the word "excentric"—if it is a word!—and I set it "eccentric." Is "excentric" okay?—Michigan.

The spelling with the two cs is the common form, but the spelling with x is used in geometry. The word comes from Greek ek, out of, and kentron, center.

Problem in Conjugation

What is the past tense of "dive"? My boss is fussy about it.—Rhode Island.

The authorities stand pretty stoutly for "dived," but many of us say "dove," and make no apologies. The Standard says "dived or (colloq.) dove." The Century, "pret. dived, sometimes dove." Winston, "dived; colloq. or archaic, dove." And Webster, "dived; colloq., chiefly U. S., dove." The value of all this is that the dictionaries, all preferring dived, nevertheless recognize usage of the other form strong enough to command notice.

Pencil or Pen?

Is it better to mark proof with pen or pencil? I like pen and ink myself.—Iowa.

Sometimes one, sometimes the other. Probably the principal factor to be considered is whether the proofs are to be filed long and handled much. If pen is used, good paper is needed. Newspaper proof on newsprint calls for use of pencil, because the paper will not take ink. After all, this is a matter on which no positive and final ruling can be made. The whole thing depends on the nature of the matter and other conditions of variable character. It's just a matter for common sense in each individual situation.

Use of Accents

I frequently encounter "rôle" printed that way, with circumflex accent over the "o." The word has been in use in English so long, I see no reason for using the accent. Will you join me in a crusade against its use?—California.

Frankly, it hardly seems worth a crusade. In the old days of sticking type by hand the accents were in general use, but nowadays, with machine composition, that style has pretty much gone out. "Role" without the accent is perfectly acceptable, as it is a monosyllabic word. I must say, even yet it is somewhat difficult to get accustomed to "cafe," because the absence of the accent makes it look like a monosyllable. There's nothing to do about it but leave the matter to each printer; those who have the types and want to use them should assuredly be perfectly free to do so, and those who for whatever reason prefer to omit the accents have equal right to freedom in ruling their own practice. No crusade could have much effect in this situation.

Use of Superlative

I said, "Of the two, I think A is the strongest." Was promptly called down for using the superlative. Was told when only two things were under consideration, the comparative degree should be used. Maybe so, but it seems fussy to me. Have I a leg to stand on?—Wisconsin.

Consider what the Practical Standard says, under least: "Purists object to the use of 'least' where only two objects are compared; this has caused a tendency to say 'the less or lesser of the two'; but to employ the superlative to express the extreme of a comparison, whether the objects compared were two or two hundred, is accepted English usage." You can stand pretty solidly on a leg like that.

Unsolicited!

You will have to admit that I am at least interested in the matter of compounds when I tell you that when I got home night before last I found the I. P. on the table and yesterday morning stopped in at the office of I. P. and ordered a copy of "Meet Mr. Hyphen."—Illinois.

Fine! I hope it proves to be a good investment. I put a lot into it.

Proofreaders' Virtues

In what order would you value neatness, speed, accuracy in the marking of proofs? I want to lecture my readers.—Maryland.

First, accuracy. Speed without neatness, producing proofs hard to work on, is not desirable; neither is exaggerated neatness, which might easily lead to expensive waste of time. Accuracy is the essential, indispensable requirement. Of two readers equally accurate, the one who can work faster, with reasonable neatness, is the better worker.

The Dictionary Misread

In the Standard Unabridged I find: "lichenin, an amorphous compound . . . resembling and isomeric with starch . . ." Is there not a misprint here? Should it not be "an" instead of "and"? Or am I wrong?—Maryland.

"Resembling an isomeric." What is "an" isomeric? "Isomeric" is not a noun, it is an adjective. It comes from "isomerism," which derives from the noun "isomer," and means (in chemistry) "The condition of having different chemical or physical properties, or both, but identical ultimate composition." "Iso-" is a combining form from Greek isos, equal, and "-meric" is from Greek meros, part.

What the dictionary means, and what it quite clearly says, is this: "Resembling starch, and isomeric with it." Dictionary punctuation is a pretty delicate affair; the marks have to serve many technical purposes, and therefore it is simpler and safer to hold to a minimum their use in the manner of ordinary composition. In such matter, the sentence would probably carry a couple of commas: "... resembling, and isomeric with, starch." Get it?

It is good to know that people do consult the dictionary, but disturbing to learn that they sometimes misread it as this friend querist seems to have done.

Dictionary Misread—Again!

My dictionary gives *irresistless*. Wouldn't that jolt you? Who would use a word like that? How can you even explain it?—Kansas.

Pardon me if I dismiss your case with few words and little patience. The word could make its way into the dictionary, any dictionary, only as an obsolete form. It was actually once in use. To conserve space, the dictionaries use marks to indicate when words are obsolete or archaic. Read the front matter of your dictionary, so that you can use the book intelligently and profitably and fairly.

Streamlined Headlines

Your article, away back in February, "Word Student Scans Headlines," offered a justifiable criticism of copy readers. It reminds me of rebukes I have suffered from college English professors who carried copies of *American Speech* to substantiate their condemnation. We know

of course, that the copy readers are not wholly at fault, because they have to be linguistic acrobats to fit word ideas in twelve-unit counts.

But do you not believe the new trend in simplified makeup (streamlined) will help remedy the abuse of words and phrases? Don't you believe that without the pressure of strict counting the copy readers will be able to express themselves more clearly? I confess that the heads of the streamlined papers are still ambiguous and employ the overworked one-syllable words, but that may be a matter of habit, and as soon as copy readers realize their new freedom they may improve the wording of the heads. I will appreciate your comments.—Missouri.

This letter takes us to the heart of a most interesting situation. The newspaper headlines do undoubtedly have a great influence on present-day customs in the use of English. Readers are, without themselves perceiving the fact, deeply influenced by the styles of expression they encounter day after day. The headline writers have no consciousness of exerting this influence; they are not trying to guide



Hell Box Harry Says— By Harold M. Bone

An inebriated stoneman who went on a rampage and broke several *chases* eventually landed in the *lockup*.

Increased business quite often causes the engraver of the best hal/tones to move into larger quarters.

You have to be *smart* to produce a good *dull*-finish paper.

The way some bindery girls dally over a collating job, you'd think they were at a social gathering of some kind.

One apprentice thought *relief* printing meant the production of old-age *pension* blanks.

When Lockup Willie told his girl

He loved but her alone,

She answered, "That's a pretty speech,

But how about the stone?"

popular usage. They are simply concentrated on the mechanical task of squeezing ideas into limited spaces. But the influence is real, and very extensive.

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With the necessity of close counting removed, in part, by the streamline system, the headline writer does of course have much more freedom-though, at that, he must still wrestle with the problem of words that won't break right in the short lines. It is not "good business," though it is old custom, to submit headline creation to the dictates of space. The more elasticity in type, the more freedom in expression. But this style, too, has its dangers: the headline writer might take too much freedom, get wordy, and pay for his release from the old restraints with rambling, loose lines not as forceful as the old crisp ones.

It throws back to the fundamental fact that headline writers, like proofreaders, need discipline, the discipline of style, to make their work good. The difficulties of headline writing, like those of proofreading, are a challenge to the worker, and to the good worker they are a source not of discouragement but of inspiration; not an inhibition but a spur to high effort.

It All Depends-

Here's dat ol' debbil "effect—affect" again. Enclosed is a clipping of the way it ran, with my mark, which was overruled. I base my argument on the fact that the acres are now arid. In our own Poudre Valley the Grand Lake-Big Thompson project will provide supplementary water and affect irrigation here. What do you say about these two words?—Colorado.

The clipping: "The giant Boulder and Grand Coulee dams are expected to affect the irrigation of thousands of acres of arid but fertile lands." The querist wanted to make it "effect," but it went into the paper as "affect."

There is nothing to be said except that it all depends on what the writer actually meant. The querist saw it one way; the overruler understood it another way. To affect the irrigation of those arid acres would be to exert some influence on what happened—either more irrigation or less irrigation; and how can you affect what doesn't exist? To effect it would be to bring it about. There's a wide spread between the two.

Certainly, just as the situation is presented in the letter and clipping, I would say the writer of the letter was positively correct in his contention.

Overloaded Dictionaries

You often speak of using the dictionary more in the printing plant, but—well, the dictionaries are so full of a number of things it's pretty hard for even an intelligent person to find his way around in the big book, and a dummy like me is hopelessly lost. Is this foolish?—Wyoming.

Not at all! The dictionarymakers keep an eye on each other, and try so hard to make their books proof against the technical criticisms from other lexicogs, they clean forget the consultant, the fellow who uses the book and whom they urge to buy it. The "ordinary" person goes to the dictionary to check up on spelling, pronunciation, syllabication, and meaning. It is logical that he should.

To throw in etymology is good—for those who want etymology, and many do. To add a synonymy takes much space, makes it necessary to use small type, and multiplies the number of pages and the bulk of the book. Then when the dictionary tries to cover the cyclopedia field, overloading begins to show, strongly.

Further, the dictionaries have lost all thought of real simplicity; they define little words with big ones, they give a new definition for every conceivable use of a word, and they baffle the seeker after information more than they help him—if he is just a plain, practical worker, say, in a printshop.

A PRINTING HEADACHE ALL AROUND!

By C. W. Martin

This is a story of a printing job that went sour; brought gray hairs to the buyer, bankruptcy to one printer, loss to the successful bidder, and headaches and lost time to the four unsuccessful bidders.

It all started two months ago when the part owner of a then-failing shop had lunch with the purchasing agent of one of the larger steamship agencies on the West Coast. The real purpose of this lunch, beyond food, was to discuss the printing of a run of 25,000 four-color travel folders.

Shown the first simple dummy and sketches, the printer—who might be called Black because it isn't his name—asked for the material with the photographs so that an estimate could be prepared at once.

Several days passed, during which time the purchasing agent heard nothing from Black. Meanwhile, Black, under pressure One of the remaining printers, wandering in the wilderness of non-board membership, submitted a bid of \$515, which was promptly met by the low Board printer with a counter bid of \$510.

Black meanwhile returned to the battle and persuaded a small shop to purchase the plates and engravings from the bankruptcy assignees, and returned with a bid of \$490, plus \$300 for the plates.

The steamship agency, wary of dealing with Black, then countered with an offer to purchase the plates for \$200, which was about their cost, and which was refused. The company thereupon, and upon the basis of Black's last bid, secured a further low bid of \$480, then reordered the drawings, color plates, and engravings, and placed the order for the folders.

Whatever moral there is to the story is not at all clear; the substance, however, is that one purchasing agent had the



HAVE YOU A PROSPECT-LIST? THEN SHOOT:

Put your finger on those prospects, so to speak. Prod them with a good piece of promotion—with a folder, for example, such as you'll find on the following two pages. It's yours for the asking; simply write for permission to use it. First printer in each city to request it, gets it. An electro of the illustration can be obtained at cost

The proofreader who wants real help from the dictionary must learn his way through the book, so that he will waste no time on non-essentials. It can be done. Try it! It's well worth while.

Who's and Whose

Should I say "Who's language is it," or would "whose" be better?—Maine.

Believe me, nothing could be simpler. "Whose language is it" is quite correct. "Who's" is a contraction of "who is," as in "Who's there?" The possessive form of "who" is "whose," and nothing else will do. It's fixed, permanent, and universal.

Newspaper Work

My morning paper from the big city is full of errors, to an extent that I wonder why they don't do better. Is there a real reason?—Michigan.

Probably you get an early edition, not the final, cleaned-up one. The wonder is, not that newspapers have so many errors, but that they don't have a lot more. The readers on the big city papers are a smart lot of fellows and do a good job fast. The upstate and suburban editions, however, have to go out without final corrections in much of their contents. from his creditors and more than anxious to take a job that might help him pull out of a hole, turned the copy and sketches over to an artist, ordered drawings, then ordered plates for the four-color cover, and engravings made from the photographs. With proofs from these and from the text which had been set, Black then made a paste-up dummy and rushed back to the purchasing agent.

Somewhat nonplused, the purchasing agent surveyed a rather good-looking dummy and an estimate of \$1,200 for the job complete with all engravings. The purchasing agent stalled for time, which proved fatal for Black; for his creditors, impatient for cash, closed down on him and included in his schedule of assets the set of engravings and drawings for \$300.

There was, however, a printing job to be done and the purchasing agent then passed the paste-up dummy to five additional printers, asking for bids. Three of the five printers were members of the Printers Board of Trade and there immediately developed an intramural quarrel as to which house was to submit the low bid, all of which were in the neighborhood of \$750, engravings to be supplied.

entertaining experience of watching an original bid of \$1,200 shrink to \$480, plus engraving cost; Black went into bankruptcy, not through the job itself but probably through other and similar tactics, and lost the cost of the original set of engravings. The winning bidder obviously took the job at a loss; four unsuccessful bidders each spent an average of eight hours in estimating and sales calls; and no one seems to have gained anything, with the possible exception of the purchasing agent, who now expresses himself as being vastly annoyed with the printing industry.

His annoyance, it might be added, should not be charged entirely to the printers' tactics, reprehensible as they were. One of the first duties of a purchasing agent should be to ascertain the status of the firm he intends doing business with. In any line of business, when comparing quotations, it is only common sense to find out whether such quotations are being submitted by irresponsible or reputable concerns. Obviously, there are plenty of printers who stick to their guns and operate on a trustworthy, long-run basis. They're easily found.

NOBODY CARES



Printers! Make use of this mailing piece. Simply write for permission. Electro of illustration, \$2.65, postpaid.—The Inland Printer

IN PRINTING

as in every other phase of business, styles have changed, new approaches have been created. The tricks and innovations of yesterday have become the commonplaces of today. This does not mean that the basic principles of good printing have changed—but new type faces, "different" treatments, and modern printing techniques have brought freshness and greater appeal to the printed page. You can't afford to be old-fashioned!

SENTIMENTALISTS

excepted, nobody cares what happens to yesterday's styles and methods. Nobody cares, either, what happens to the man (or the business) that clings to outworn styles and methods so long that he falls behind in the race. The commerce of each age automatically is geared to contemporary mechanics. If you're not in the race—you're out of it! If you don't take advantage of fresh and efficient factors—you're soon labeled a "back number"!

(PAGE 2)

This company offers a distinct service to the business man who realizes that today's printing must carry visual appeal to a high level. We have the methods and machines for producing printing that gets and holds attention, carries conviction, and pays its way. We'll gladly send specimens and give you estimates.

SAHLERS PRINTING CO.

815 Joyce Street
Dayton, Ohio
Phone Central 1153

In Brevities

Tersely told news items and bits of information gathered from all over the world, selected for their value or interest to our readers

Shows the Customer Why

• Alive to the constant danger of doing something that might displease his customer, one printer always takes with him a linotype slug and a line of monotype when called for copy and directions on a job that has been awarded him. Before leaving the customer, he broaches the subject of alterations, taking the two lines from his pocket and explaining why it costs so much to make changes when matter is once set. He finds his customers are greatly interested and agreeable to the suggestion that correct spelling, punctuation, phrasing, and style be checked before copy goes to the plant.

Trade Association Sales Promotion

• Trade associations in the laundry, ice, wall-paper, soybean, citrus-growing, and newspaper industries are planning to spend several million dollars this year, not only to build membership in their associations but to help their members sell more of their products and give better service to customers. The advertising will take the form both of direct mail and space in periodicals. Printers who have trade associations as customers, are counting on helping these association customers with ideas gained from their experiences in the use of direct mail.

The Lakeside Classics

• An unusual record in the publishing of special volumes for distribution as gifts to its customers and other friends at the Holiday season, a record which it is doubtful can be equaled by any other concern anywhere, has been maintained by The Lakeside Press, R. R. Donnelley and Sons Company, Chicago. Starting in 1903 the company issued a volume, the first of the Lakeside Classics, and consistently each year since that time another volume has followed, until with the one for 1937 the list includes thirty-five titles. The first volume was "The Autobiography of Benjamin Franklin." The one for 1937, the thirty-fifth, was "The Bark Covered House, or Back in the Woods Again," by Nowlin, an especially attractive volume.

The volumes are bound uniformly, in handy size, and the complete series makes a splendid library in itself, the titles including subjects that are of wide general interest. The second volume, for 1904, for instance, was "Inaugural Addresses of the Presidents of the United States from Washington to Lincoln"; the third, published in 1905, was "The Inaugural Addresses of the Presidents of the United States from Johnson to [Theodore] Roosevelt." "Memorable American Speeches," included four volumes, published from 1907 to 1910, the first of these covering "The Colonial Period," the next "Democracy and Nationality," then "Slavery," and

finally, "Secession, War, Reconstruction." "Pictures of Illinois One Hundred Years Ago" was issued in 1918; "The Conquest of the Illinois by George Rogers Clark" in 1920—these titles giving an idea of the vast amount of historical material now accumulated in those thirty-five little volumes making up the Lakeside Classics.

The volumes are never offered for sale by the publishers, and only enough copies are printed to supply the company's list, so that there is seldom a surplus. Hence the only way copies can be secured is through second-hand booksellers who occasionally get some of the titles when purchasing some library that is being offered for sale.

A consistent record of thirty-five years of publishing such choice little volumes is a record indeed, one worthy of comment, and one for which the company is to be commended.

Styles, Reeds, and Quills

• For writing on wax tablets, the Romans used a pointed instrument called a style, the upper end of which was flattened for erasing or "something out" what had been erroneously inscribed. It was his style that Caesar threw at Cassius in defense of himself when he was being assassinated. Later, when reeds and quills were used for writing instruments, they were sharpened or trimmed by small knives, which gave rise to the custom of calling our pocket knives by the name of "penknives."

Pen Picture of Europe

• A Chicago art-supply dealer, just returned from a combined business-pleasure trip to Europe, reports that Europe appeared to him as a topsy-turvy land of astonishing contrasts; a place where color printing is cheaper than black-and-white is in America; where posters excel in beauty, but advertising lags a generation behind (the excellent posters are due to the lower cost of labor in making color plates); a place where world styles are supposed to be set, but seldom are seen on the streets. American consular agents secured for him an open door almost everywhere, leading to interesting experiences and intimate observations of methods and processes in the graphic arts.

Constant Hammering Does It!

A good paragraph to put before a customer who has grown lukewarm in the matter of continuing his advertising, is the following, credited to Jacob A. Riis: "When nothing seems to help me, I go and look at the stonecutter hammering away at his rock perhaps as much as a hundred times without as much as a crack showing in it. Yet at the one hundred and first blow it will split in two, and I know it was not that blow that did it, but all that had gone before."

Canvas Made From Glass

• In Dusseldorf, Germany, canvas is being made from glass. The machine takes the glass, presses it, grinds it, forces it out into thread from which canvas as soft as silk is woven. It is said of the canvas that it will last indefinitely, not being subject to decay or affected by atmospheric conditions; it can't be torn, and is much stronger than common canvas. It is said to be ideal for printing or painting artwork intended for long life, such as pictures, book covers, and the like.

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American Publications

• There were 13,072 newspapers published in the United States in 1937, of which 2,084 were English-language dailies, 10,629 were weeklies, and 359 were semi-weeklies. This is a total decrease of 221 from the number published in 1936, according to the seventieth-year edition of the N. W. Ayer and Sons Newspaper Directory. The net-paid circulation of the dailies was 41,400,000, of which 25,800,000 represents evening papers and 15,600,000 morning papers. Circulation of Sunday editions ran as high as 31,000,000. During the year 128 new monthly periodicals appeared. The total of publications listed was 20,683.

Changing Addresses

• Dun & Bradstreet estimates that at least 6,000 changes in names and addresses of establishments listed in its book are made daily. During the past year, 402,000 new firms were added to Dun & Bradstreet's commercial credit listings alone. This ought to prove to the printer and his customer that mailing lists require constant watching and revising, lest money be lost in postage and by reason of printed material failing to reach prospects because mailed to lists

Advertising Doesn't Pay?

· Printers, who are continually pointing out the advantages of advertising, can show how advertising pays by recalling that thirty years ago the price of the cheapest automobile was \$5,000. Today a much better car can be bought for \$700. Advertising created a demand for a low-priced car, demand created mass production, mass production created more jobs, improved the quality of the product, and reduced the price. The same is true of safety razors, the first of which sold for \$5.00 each; today good ones may be bought in almost any ten-cent store. Advertising did it. How about radios? The first ones were so expensive that men tried to make "home-made" outfits. Today many good ones may be purchased for approximately what dad paid for his first safety razor.

Specimen Review

Items submitted for comment must be sent flat, not rolled or folded. Mark "For Criticism." Reviews cannot be made by mail

Krisson Printing Limited, London, England.—The specimens you submit are excellent in every way, just "modern" enough in decoration and layout to be new-looking, smart, and effective, without going so far as to make the frame so prominent and otherwise outstanding that one forgets the picture the frame was intended only to hold. We congratulate you.

Type Display Library, Incorporated, of New York City.—Your business card, printed in maroon on tan stock, is decidedly interesting, set as it is in the new Peignot type face designed by A. M. Cassandre. You state that this is the first setting of the type in this country; we have no doubt that more of it will be seen, if for no other reason than because of its novelty. Certainly it has created a great deal of interest.

JOHN L. DIAL, of Springfield, Illinois.—General layout of the October cover for "Educational Press Bulletin" is interesting. However, the title of two lines in the open panel at the top is set in type which, in view of the color background below, appears too weak in tone value. In short, if the whole were set in the condensed block type used for the second group the effect would be considerably better, for the condensed block type would be blacker than the thick-and-thin condensed type used for the title and date line. We believe you'll agree.



This alert St. Louis concern sends this mailing card, 5 by 8, on cream stock. Type black, overprinting light blue football-runner illustration



The July cover, above, red and black on tan stock (5¼ by 7%), graced the first issue of this houseorgan issued by the Webb Publishing Company, Saint Paul, Minnesota. September: green. black

Typo Service Company, of Chicago, Illinois.

—Two faults are evident in your announcement. The lines are much too closely spaced for matter set altogether in caps, and with lines as short as they are the type mass does not conform to the proportions of the blind-stamped panel. If the lines were printed the narrow way rather than the long way, proportion would be good and there'd be space to open up between lines. Too bad, for blind stamping is a sweet trick, and the type face used is smart and modern.

WAYNE COLORPLATE COMPANY, of Detroit.—Your recent monthly mailing, "Highlights of the Month," showing Kodachrome reproductions, is an outstanding piece of promotion, impressive because of its size—27 by 12 inches, when the two secondary folds of the French-folded sheet are opened—and because of the striking four-color enlargement made from a Kodachrome film. Here is graphic demonstration of what can be accomplished by means of "blow-ups." The other color illustrations are equally as impressive, and should leave no doubt of your services and abilities in the recipient's mind.

RHODESIAN PRINTING AND PUBLISHING COM-PANY, of Bulawayo, Southern Rhodesia.—We are in receipt of *The Rhodesian Annual*, 1937, designed, printed, and published by you, and we are very much impressed by the quality and bulk of this magazine (179 pages, 10 by 14). Editorially and pictorially the publication does an excellent job of recording the progress and atmosphere of the two Rhodesias: and from a typographic and printing standpoint there is very little that can be said in the way of criticism. Congratulations on such an up-to-date production. And thanks for keeping us posted.

Frederic Ryder Company, Chicago, Illinois.—Sometimes the simplest and daintiest typography is the most impressive; and, when most advertisers are going in for bold effects, this is especially true. Announcement of your new typographic service—just five lines of twelve-point Bodoni Book, thirty-four ems long, with three picas between lines—scores through chaste appearance and through contrast with the general run of work being done. A large stick-up initial "S" in red starts the text at the center of the first line. It is the only ornament. This neat type block set off by wide margins is most satisfying—and really does stand out.

THE LINOTYPE COMPOSITION COMPANY, of Baltimore, Maryland.—"The Lean Years are Gone—The Fat Years are Ahead," printed in two colors on the adverse side of a Government postal card makes an economical yet effective mailing piece. With the heading in two lines and the words "Lean" and "Fat" in larger type than others (and emphasized further by being all caps) an interesting "catchy" effect is achieved, especially since the former is appropriately in condensed type and the latter extended. Improved clarity and better tone would be achieved if the text were in the bolder Vogue. As it is, with the text in such a delicate letter, the red bands across the top and bottom, with silhouette



You couldn't overlook a cover as cheerful and outstanding as this one! It's another of Raymond C. Dreher's creations for the Boston and Old Colony Insurance Companys' house-organs (Boston), which he edits and also illustrates. Bright red and black. Size is 7½ by 10

FINE TYPOGRAPHY

was never before such a great and growing factor in the printing art on it is today. Successful observiers, one by one, have reached the croncisement that the beauty, readability and expressiveness of hand typography, together with original treatment that makes a campaign desinctive, are worth much more than the moderate cost involved. Where typographical interpretation is the foundation of an important message—when that message must be expressed superlatively well, thank of Bohne & Bilanaman? Bely on us for the widest choice of type faces, for the many refinements that make a printed message effective and help you cash in an the dollar value of your space.

BOHME & BLINKMANN, INC. - ADVERTIBING TYPOGRAPHERS

Joseph Thuringer, typographer at Bohme & Blinkmann, cuts rule and designs pages in a distinctive manner of his own. The above specimen, for example, was done with type alone, without benefit of artist. In a larger size, on a cream stock, it has surprising vigor linotypes overprinted in black, appear to dominate. One is made too conscious of the decorative features because they stand out so prominently, and it is the type that should tell the story, especially in this case.

Brookes and Sons Company, of Chicago.—Your "1938 Desk Diary" serves as an impressive vehicle for carrying the announcement of your change of name (formerly Koss, Morgan & Brookes, Incorporated). The cover, 5 by 7, carries only the title, on a dark blue ribbon design against a background of blue and white spatterwork. The firm name is stamped in gold on the spine, which in this case is a part of the white Plastic binding. Pages are divided in half, horizontally, and a date appears in each section, leaving sufficient blank space for writing memoranda. There is also a miniature calendar on each page; and adding to the attractiveness of the pages are the one- and two-line quo-tations from well known authors which appear at the bottom. At intervals throughout the booklet there are

the Continental Divide. Bound at the top with Wire-O binding and tied with a yellow silk cord for a hanger, the sheets are of heavy rough-finished stock (13¾ by 21) with a delicate tint under the illustrations and the lines giving the days of the week. The illustrations are highlight halftones, copper, one hundred-line screen, over solid zinc tint plates. Our compliments to yourselves on the high character of the engravings, and to the printer, The Biddle Press, on the excellent printing.

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FROM THE READ PRESS, of Brisbane, Australia, we've received one of the most striking type books of the year—impressive, not because of size or lavishness, but because of merit in display, layout, and typography. The effectiveness of black covers is superbly illustrated in the grained stock used, printed in light blue and rose, the design being impressive and genuinely modern. Perhaps the rules (in rose, along with star ornament between the type groups) are too strong—indeed, the type of the page is in



Folder cover, 6¼ by 4½, black on white, announcing a recent exhibition in Los Angeles arranged by the Society of Typographic Arts, Chicago

very smartly designed inserts, some French-folded, describing the company's printing service. This job is excellently executed from every angle. It has life and color, it opens easily, lies flat, and is an attractive and practical addition to any desk. Brookes and Sons Company, we would say, will get full value from it.

CHESTNUT STREET ENGRAVING COM-PANY, Incorporated, of Philadelphia, Pennsylvania.-Your calendar for 1938 is a beauty! The artistic and attractive illustrations at the top of each of the twelve sheets should assure it a place of prominence wherever it is received. The illustrations, by the way, give a progressive pictorial history of American transportation, starting with the primitive carrier used by North American Indians, known as the "travois," followed by the birchbark canoe, the early steamboat, and so on through to the modern streamlined train, with the final sheet showing the spirit of modern transportation portraved by a transport plane passing over a mammoth freight truck on

blue, the weaker of the colors, when it seems logical that the opposite should be the case. Typography of pages sampling the types you have, reflects great credit upon the comps, and these pages demonstrate, too, the upto-date character of your type equipment. The better existing faces are in evidence. A specimen of linoleumblock work, and an excellent one, indicates that you are in tune with the times, and that you are offering service in this type of plate, the use of which, due to merit and the standpat philosophy of photoengravers generally, is deservedly increasing. Thousands of dollars are literally wasted each year by advertisers on metal plates for work for which rubber or linoleum blocks would be equally as satisfactory, while costing a great deal less. It pays to keep informed.

C. B. Hurst, instructor of printing, East Technical High School, Cleveland, Ohio.—The examples of program covers and commencement programs produced by students in your classes show some excellent work for printing students having one year or less at the school. And the plan you have adopted for securing the commencement program is a good one, worthy of consideration by other instructors of printing, as it not only creates a spirit of friendly competition, but offers some definite incentive for the students. The plan, we state for the benefit of other readers, is this: When a program for the commencement exercises is required, it is made a project for the printing-art class as a problem in layout. The better layouts are selected by the printing and art teachers, and after they have been given a final criticism each boy proceeds to set the job in type, the student making the layout being held responsible for the job until a satisfactory press proof is produced. The press proofs are then compared. the best one being selected for use on the program. The students, by the way, can spend four forty-five-minute periods each day in the print shop, and one period in the class in printing art-a reasonable schedule.

DRUMMER PRINTING COMPANY, of Chattanooga, Tennessee.-It is quite pointless to mention points of layout, display, and composition which are imperfect when, regardless of how well those features might be handled.

your work will be badly handicapped because

of the ancient and outmoded type faces used. Kenosha News Press, Kenosha, Wisconsin. The most serious fault with the title page you submit is not the position of type matter, but the contour (outline) of the type lines as a mass. The longest line of a design must not be at the bottom, or near the bottom, but near the top. In other words, the form made of all the type lines together should in general taper downward. Now, in this form of yours the final line is the longest line, and in general (and besides) it tapers from bottom to top. If the

longest line were at or near the top, we'd say positioning of type as a mass as it was printed would be quite all right. However, since the design (the lines of type as an ensemble) is so narrow at the top and so wide at the bottom, we would say the page gives the effect of being bottom heavy, which means the type should be raised. To test for balance, we hold a printed piece at arm's length so that the form of the whole in relation to the page is about all we see. If the effect is to draw the eye upward or downward, or to right or to left, it is out of balance. When a design is properly located on a page no urge to look to right or left, or top or bottom, is sensed. We see the design without being disturbed-we're able to look at it as a whole with no tendency toward nervousness (to use a word which is strong in relation to the effect, but strong, too, in giving the idea.)

W. J. CRYER AND COMPANY, LIM-ITED, of Redfern, Australia.-Congratulations on your very excellent double folder, "Printing Under One Roof." It is exceptionally well laid out, and presswork is excellent. The title page (91/2 by 71/2) is very interesting indeed. Two reverse color plates cover it entirely. There is, first, one about 11/4 inches deep, printed in COLLINS

ONCEUPON A TIME (roughly quoting George Ade)... a Truck Driver did call upon a Phrenclogist. After biting the Dollar Fee to see that it was good, the Bump Professor quoth as follows:

ow your Job in Life, young man . . . but your Cranium hould be a Professor at Yale or a Financial Leader. for the Donation and drop in again Real Soon."

So John of the Steering Wheel went out and pushed people off the sidewalk. His chest did Swell, as did his Bean... because he knew that he Could Have Been a Guy with Specs if Fate had

NOW AS TO THE UNDERSIGNED

We've got it all over John, because we have no Illus

do Hit that Rall good and hard when told to Serve.

Our Output is steadily Growing . . . our list of Cust

And with all of them we have gained a Measure of Friendship that ch to their Success and ours, printfully speaking the day be not far off when you will be Numbered among Them!

We are not inspired to Push People Off the Sidewalk . . . not do sh Patrons Around. As Telephoned Sum Card will pleasingly prove.

HIRSCHFELDER & JONES Inc.

PROMISE PERFORMING PRINTERS

328 South Jefferson Street - Chicago - Haymarket 5855

Inside spread of folder (page size, 51/2 by 81/2) printed in orange and black. It has plenty of what it takes

black across the bottom, in which the name and address colors appear in white (stock) letters. A reverse plate printed in red fills the rest of the page; the sub-title "Under One Roof" in cursive lettering appears in white below the line "Printing," in black on the red, which extends practically the width of the page, counterbalancing the black reverse at the bottom. Between the title and black band, words like "Stationery," "Bookbinding," and "Account Books," for instance, all representing products, appear placed any way but horizontally-some in black over the red, others showing white stock. Incidentally, a different type face is used for each item. It is a striking and unusual design, and we believe our description will suggest adaptation by other readers. The advantage of the short fold is demonstrated by the black band with red type matter extending across the bottom which, because of it, is visible, so that those who receive it can scan the first as well as the second (inner) spreads. The effect is striking.

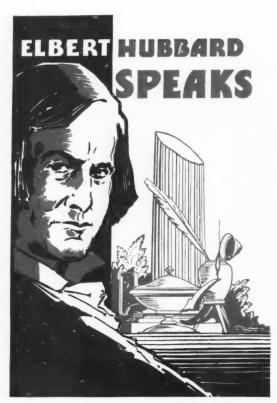
From THE LAKESIDE PRESS, R. R. Donnelley and Sons Company, of Chicago, Illinois, we have received a brochure entitled "A Comparison," which illustrates the different effects produced



 $\mathbf{T}_{ ext{HE}}$ football coach's view of the game. Sights and sounds a confused background for the all important thought, "Can we score, and if so, how?" And you, as "coach" of your advertising, are asking yourself, "WILL IT PULL, and if so, HOW MUCH?" You and the football coach are brothers under the skin, ever alert to do anything within the rules to win the game. No win, no job. It's tough. So Akron Type has groomed a new, powerful team of All-American types to give your advertising "offense" that extra typographic "punch" to score. Here they are "on your bench," every one an "eye-catcher," just waiting for you to say the word that will send them into the game to win for you



Center spread from Typo Talks, issued by the Akron Typesetting Company, Akron, Ohio. Light blue, black



Folder cover, 5¼ by 7¾, designed by the Roycrofters, East Aurora, New York. Illustration is in black and gold, overprinted on a solid light green tint—an unusual and refreshing combination

Cillian Caxton & Apper Read at a MEETING OF THE PROPERTY OF TH

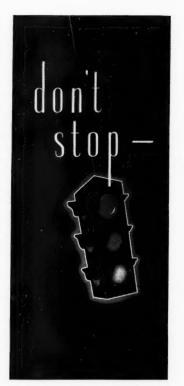
The Book Arts Club of the University of California -

Book-jacket design, 5½ by 8¼, on light gray laid stock, printed in a dark blue. Similar treatment is found on book's title page

by different printing processes: letterpress, fine halftone, Deeptone in one color only, Deeptone in double depth, and sheet-fed gravure. An attractively printed little sheet attached to the brochure advises that "In preparing a workbook for our salesmen-a book comparing the several methods we have of reproducing photographs (or drawings)-we ran a small edition for the use of such of our clients as may have the same problem: that of showing customers the relative possibilities of printing by letterpress, offset (Deeptone), and gravure. We hope you may find this copy useful." The Lakeside brochure shows six different pictures, each in nine different printings, produced by the five processes mentioned, and on different papers, the paper or papers most suitable for the purpose. A paragraph on one of the opening pages gives a bit of good advice: "No printing production, by any process, can be better than the photograph from which it is made. Some processes may be more effective than others-but none can be better than the original copy. Therefore, if you want printing as good as the following examples you must have equally good photographs." How true those words! All too frequently the buyer of printing gathers photographs, willy-nilly, and expects the photoengraver and the printer to make the finished reproductions look better than the originals! It happens daily.

JEANNETTE L. TEXIER, of St. Louis, Missouri.—The Pi Omicron convention program is very commendably done. Die-cutting to form of a case-bound book-sufficiently in perspective to allow the gold tops of leaves to show-is particularly good, and with suede-finished paper for the cover the effect is heightened. If you had used one of the paper stocks which suggest cloth, or which are cloth-faced, then printing in gloss ink would have given a better effect than does plain printing on the suede-finished stock. Of course, goldleaf stamping of the lettering is the only thing that would have matched the gold representing the top edge of your book pages, this top edge being supplied by pyroxylin-coated stock used for the second leaf which peeps over above the suede stock. The text matter seems very solid, but being in a readable face the handicap of crowding and small point size is to a degree overcome. However, the body type is an open book-face, roman, rather plain and monotone, so that the type of the title page-one of the freakish pseudo-modern types of a style favored in 1928, but in ill repute today-is not in key. Also, being set in a fancy face, with some letters decidedly informal, and all caps, the title-page copy isn't at all clear, as it should be. However, good features are in the majority, so the program rates rather high in its appeal. While it wouldn't at all satisfy the modern type connoisseur, we're confident your sorority sisters looked upon it as being a fine program, and, after all, you got it up for them-and not for a typophile.

WALLACE & KNOX, of Sydney, Australia.—New leaves for your loose-leaf type book are well handled, the types



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Cover red and black; L & W Service Company, Providence, Rhode Island

exhibited being in an up-to-date extrabold Egyptian style which deservedly enjoys wide use at this time. A sound letter, it will in our judgment be useful for many years. The "pony" pocket booklet, "Type Specimens," is not so expertly done-indeed, the only interesting feature of this item is the way in which the qualities of different types are illustrated by cartoons of human characters, though, frankly, some of these seem a bit far-fetched. An interesting feature of this booklet is the memo space in the form of blank leaves in the back. It is hard to understand how a concern of typesetting specialists, capable of such good work as other items demonstrate, could be satisfied with a cover like the one on this item. In a dead orange, there's a band of three rules (six-point flanked by onepoint, with six-point space between) extending from upper-left to lower-right corners. The band is broken near the top for the two-line title in ugly Broadway, and near the bottom for the signature group. Frankly, this is old, cheap, "country" stuff. It would have been far better to make the rules continuous and let the type matter which is in black overprint, than suffer the broken effect and lack of unity incident to the breaks for the type matter. When we see, as we often do, nine items well done coming with one so poorly executed, it almost raises the question of whether or not it came from the same place! In your case, we greatly regret the temporary lapse.

THE VANDEN COMPANY, of Chicago, has sent us copies of a letterhead created for its client, "American Coating Mills Incorporated." Near the left is a

roll of stock slightly in perspective, but nearly an end-on view, from which a blue band, in which name of the firm appears in reverse color, extends off to the right, marking the width of the design. On the end of the roll, with red wings extending outside the round limits, the eagle trademark of the firm appears. The end of the roll, which is the background for the eagle, due to blue overprinting red where blue is not cut out for the eagle's outline, appears quite nearly black, this being used for "Clay Coated Cartons and Carton Board" following around the roll, and for address in lettering suggesting free-hand writing, which appears just below the blue band in which the name of the firm shows white stock. In submitting this really outstanding letterhead Mr. Littlewood, who tells us it was printed by E. Raymond Wright, of Chicago, says "the blue represents a modernized, simple version of a roll of clay-coated carton board the black circle representing the core of the cylinder. This black circle with the eagle and monogram also represents the trade-mark of the American Coating Mills, which we feel has been very nicely tied into the cylinder idea and the general theme of the letterhead. While on first thought, the line of condensed gothic at the bottom may seem to be a little too prominent, it so happens that it is an important slogan, widely used in the advertising of this client, and both the client and ourselves were desirous of calling this slogan to the attention of the reader of the letter." This outstanding letterhead demonstrates what a bit of thought may do toward circumventing the commonplace—a characteristic of by far too many letterheads, now, as always.

CHARTERS PUBLISHING COMPANY, of Brampton, Ontario.—The new booklet, "Geared to Serve," in which, with halftones and text, the various departments and different equipment are publicized, is quite attractive and impressive. The striking cover misses great impressiveness by a very narrow margin indeed. Rather near the top are two solid gears in mesh, these in deep orange, the larger one being in the lateral center with the smaller on the left and rather lower than the larger one. This smaller gear serves as background for the "G" starting the title, which follows around the larger gear in a circular line. So far, so good. Just below the end of this line, in the lower right-hand corner of the page, the sub-title, "The Growing Demons of Business," appears in five lines. It is here that the trouble lies, for the lettering of the sub-title is too large in relation to that of the main title, being, in fact, almost as large. Interest, variety, and display effectiveness result from contrast between the display elements. To stand out, a thing must have something to stand out from. You will see what we mean if you will hold the page at a distance and study it. "Geared to Serve" would have a lot more punch if the sub-title were smaller. Too, monotonous effects are drab and uninteresting, and when both main and sub-title are almost of a size there is monotony. The cover represents a fine idea sacrificed through inattention to a cardinal principle of effective type display-size contrast. The inside pages are nicely arranged with "bled" illustrations well placed. While the hairline text-matter type seems weak on the coated paper used, only one serious criticism of the

THE AUTOGRAPH EDITION OF THE NOVELS AND STORIES OF

Willa Cather

THE FIRST COLLECTED EDITION REVISED BY THE AUTHOR AND LIMITED TO 970 COPIES OF WHICH 950 NUMBERED COPIES ARE FOR SALE



Designed by Bruce Rogers

Page (6 by 9) from a prospectus in which the Bruce Rogers touch is happily in evidence. The charming monogram, embodying the author's initials, is printed in terra cotta; the rest of the page is in black. Commendable contemporary dedesign here, with all the old traditional virtues preserved

Garamond...an elegant traditional type face

About 1520 Claude Garamond designed this type face—its influence has spread throughout the world. Many revisions of this letter have been attempted, but in all redesigns slight changes were made that destroyed some feature. We now present the true Garamond type face usit in ausumpanying indic. Our leadorship in modern type face is unquestioned, and we are pleased to be first to offer this authentic cutting of a recognized classic type face.

FRYE PRINTING COMPANY, SPRINGFIELD, ILL.



Kennedy & Felten, Inc. 226 WILLIAM STREET. NEW YORK BEEKMAN 3-9783

Ben Wiley is responsible for the Frye blotter; black on white with thin rule in red. The Kennedy & Felten specimen is a blotter printed in three colors: type black; leaf light tan; initial, circle, and rule in light blue. Both are charming jobs, soundly done

A BIBLIOGRAPHY OF The Village Press

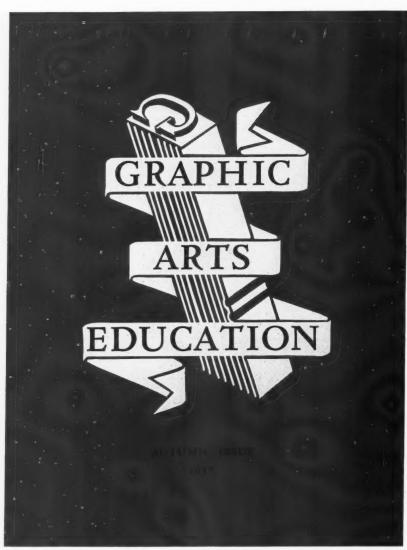
BY MELBERT B. CARY, JR.

With an Account of the Genesis of the Press by Frederic W. Goudy and a Part of the Diary for 1903 of Will Ransom, its Co-founder



PRIVATELY PRINTED
The Press of the Woolly Whale
New York, 1938

Another prospectus (6½ by 9) from a press that can be counted on to maintain the highest of typographic standards



As might be expected, the publication of the National Graphic Arts Education Guild is a notable production, editorially and typographically. The cover of this issue (9 by 12) is printed in a light pinkish orange, the type form black. Designed and cut in linoleum block by Marshall G. Baldwin

typography properly can be made. The headline, "Craftsmanship," in a delicate, short, cursive letter is entirely out of key with the monotone square-serif face used for other heads and the cover lettering. There should be a consistent relationship between heads and other display throughout a booklet or catalog if it is to have character. Presswork is excellent.

W. B. CONKEY COMPANY, Hammond, Indiana, While there are some things we do not like about your new type-specimen book, as a whole it presents much that should be of interest and value to those planning the production of books and catalogs. The material itself is well selected, starting with the introductory pages giving "Some Remarks About Type in General," then "The Sequence of Editorial Material," and, farther back in the book, "Copy Fitting and Type Measures," this immediately preceding the type-specimen pages. The specimen-book pages would have made a better showing had they been arranged to show the actual margins, also if a lighter tint had been used as the background, or even if a simple line or dotted-rule outline had been used to indicate the paper edge TIONE HARDY PILCEIDE. banding on a mere, horbidding const. found there a formally and prosecutive history. Simulation to the following const. found there a formally and prosecutive history. Simulation to the following const. Our Thankaping the Available built un the following the following construction of the property of the following construction of the Princeton Rock and The following construction of the follo

and the margins. As these pages stand, the border running around both sides and bottom, and the colors used-red and green, with the yellow background for the type pages-detract from the effectiveness of the showing of type pages and present a somewhat distracting element. The catalog pages-shown, we assume, in the actual colors in which they were originally printed-make an effective feature, and offer a demonstration of the class of work you produce in this line. For other readers who may be contemplating the production of a type book, let us say that this one, in addition to the material mentioned, shows printed specimens of approximately four hundred fonts of type, representing about thirty type families; the specimen-book pages are from current editions, showing accepted styles for handling text matter; the pages on copy-fitting present the latest type measuring and copy-fitting system (character count) for all body faces up to fourteen-point. The book (91/8 by I11/2) is attractively bound in black imitation grained leather, flexible, with only the Conkey mark, a winged horse in gold, on the cover, and black Wire-O binding. Our congratulations to the company on its sixtieth anniversary, coincident with the celebration of which this typespecimen book has been published.

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KENNEDY & FELTEN, New York City.—Your work is of exceptional quality, far and away better than is usually done on small work such as letterheads, cards, and the like, which make up the bulk of your output. Fine taste is indicated in selection and use of colors, both of inks and paper stocks.

No matter how March winds thou ... on matter where the March Have gate ... this regardine heeps pressing smally present. By or eight, world find an other howking or than letter. Big pile on little one, here your printing neared will find a personal entersion and a prompter production. There's no March windings to the court promiser ... we keep them ...

MCCORMICK AND HENDERSON Jun. FOUR ELEVEN SOUTH WELLS STREET

LEGAL - FINANCIAL - COMMERCIAL PRINTERS

On this and the opposite page are sheets (5 by 8) from a calendar pad; they serve as introductory pages to the various monthly sections. A seasonal copy slant adds to the effectiveness

The A. B. Hirschfeld Press, of Denver, Colorado.—One of the most useful, best planned, and most handsome type-specimen books which have come to our attention in a long time—that's our comment on the one we have just received from your company. The first impression created on taking up this book is that here is a presentation in keeping with the finest that typography has to offer! The cover (10 by 12¾ over all) is rich, beautiful, dignified—of soft black leather, padded, which creates an effect of magnificence. The cover decoration is simple, blind-stamped on the black leather: an emblem (the torch of

learning combined with type), a band of rules, three-quarters of an inch wide, running full width beneath the emblem, and the recipient's name across the bottom. It's really beautiful in its restraint and richness. Inside pages, showing type specimens, are well arranged. They're divided into four sections: Section A, showing foundry type, hand-set; Section B, Triplex display type, hand-set; Section C, Triplex body type, machine-set (this section starts with three pages showing one-line comparisons of all body types arranged according to sizes); Section D showing how body types look on different kinds of paper. ("Triplex" is Hirschfeld's term for its all-slug system of composition, which offers ludlow, intertype, and elrod facilities.) Another useful feature in Section C, showing the body types machine-set, is that in the heading of every size and style of type shown there is given a statement of the number of characters that will set in a line ten picas wide, making it easy to size up copy and determine the number of lines a given piece of copy will make in any of the faces or sizes listed in the section. Division sheets of different colors precede each section; across the top and bottom of the sheets making up each section are bands of color matching the division sheet. The title and opening pages, "What Is Typography," and "How to Get Good Typography," are well handled, likewise the separate announcement folder enclosed which carries the title "A Personal Word," all these presenting an excellent, convincing demonstration of the fact that Hirschfeld knows how to plan and produce front-rank typography. Thanks



The April page is printed in blue and yellow. January is done in brown and orange. Green and silver is the March combination, and November uses orange and brown again. Colorful

for sending us the copy, and congratulations on a splendid piece of work well done, a job of which you may well be very proud.

Magfadden Women's Group, of New York City.—That's a slick promotional piece you produced with the aid of your printer, George Mullen, Incorporated. While we guessed right on its being printed by the silk-screen process, you certainly fooled us as regards the other part of the printed job. For the benefit of our readers let us say that this piece was a slate such as some of us used to carry to school in our early days. That these slates are not so com-



Dynamic cover (8½ by 11) of a folder produced by Baker-Jones-Hausauer, Incorporated, Buffalo, New York. The original is printed in black and a deep, rich red. This might serve as an object lesson: how to get life and action into the representation of an inanimate object. No moss here!



mon nowadays is evident by the difficulty the advertising manager, Walter Hanlon, and the printer, George Mullen, had in securing enough slates. A few thousand of them were wanted, but it was necessary to cut the list as that number could not be secured. On one side of the slate, printed in white ink, with red and yellow, is a graph, with the line at the top reading "From last to first in three years . . ." The rest of the message follows, the lines of the graph running diagonally from the lower left to upper right. Curiosity was aroused as to how the slate was printed, our guess, as stated, being by the silkscreen process. But the joke came later, when we learned the printing was not done directly on the slate. Instead, cover paper was used, an all-over slate gray being printed on this cover by silk-screen before the rest of the matter was printed, then this sheet of cover paper was attached to the slate, fitting down into the frame, so that it was impossible to distinguish it until lifted off with the aid of a knife. George Mullen, the printer, we are informed, even arranged with Devoe-Raynolds for special ingredients in the gray paint in order to match the slate in texture.

* Editorial

A Formula for Employe Relations

A NUMBER of printing establishments, because of the farseeing attitude of owners and of the rational views of employes, have adopted formulas for employe relations which have brought peace and prosperity to owner and employe. Other establishments look forward to some such event in their own history. By way of encouragement for all who may be interested, a formula for effective employe relations—which has been evolved after several years of study, a survey of thousands of workers, and an examination of hundreds of bonus, profit-sharing, and other employe relations—has been enunciated by Donald Despain, a public relations counsellor of Chicago. Space permits only the barest outline of the formula here, but such a summary may serve as an inspiration for further study.

The industrial world is making little headway in winning mass support to capitalism, nor will it, contends Mr. Despain, until we give the army of workers the enjoyment and the consciousness of being capitalists. The profit system needs no defense. "Without its freedom and rewards, without its spur to ambition and progress, America would probably yet have its western frontier at the Alleghenies." Nevertheless, millions regard the profit system as an enemy rather than as a friend, because they have become obsessed through distortion and deception, and because industry has neglected to educate workers in the fundamental truths and facts of capitalism and profit sharing.

To win sentiment to the support of the profit system, it is necessary to place employes of industry in a position to *share* in the profits of industry and to *know* that day by day, year by year, their profits are accumulating for them. Furthermore, the mutuality of interests involved in any partner relationship for profit sharing must certainly provide for *contact*—partners meeting in conference for consultation and coöperation.

The formula urged by Mr. Despain is founded on three psychological laws: (1) Men with nothing are little concerned in protecting property; (2) men are interested in only that for which they sacrifice something; (3) men growing steadily well-to-do, building a strong security for themselves and their families from the product of their own effort, will fight for its protection. A formula combining these three philosophies will secure respect for property, personal selfish interest of the worker in creating his property, and a fighting spirit for protection of his and his employer's interest because it has become a common interest.

So the formula consists simply of a trinity of three principles: profit sharing, savings, and a retirement fund. In the profit-sharing plan the corporation agrees to contribute a percentage of its net earnings to a joint fund to be controlled, invested, and administered by a joint committee from management and employes. The savings plan provides for employes to contribute a definite percentage of their wages or salaries

to the joint fund, establishing their partnership and participation in the project. These joint contributions accumulate in an inviolate trust known as the retirement fund available to the employe upon attaining the age of sixty.

While none of the component parts or principles in this formula are new, the *combination* of the three is new and, therefore, worthy of study and investigation. It is submitted as a contribution to this fascinating subject.

Anglo-American Y. M. P. Exchange

In 1927 prominent printers of Germany suggested to American master printers the advisability of exchanging young master printers, presumably sons who would eventually succeed their fathers in management. The Y. M. P.'s of each country would acquire valuable knowledge in their ephemeral positions while on exchange, knowledge which, when taken home, would be of use not only to the Y. M. P.'s but to their sponsors. Under the suggestion a few exchanges did take place, but the plan did not work out, chiefly because of the difference in wage standards and living customs of the two countries concerned in the matter.

Now a similar proposal comes from England, extending the classification to twelve "young men in advertising, journalism, and allied trades," who will be selected for a year's "ambassadorship" abroad. Selection of a candidate will be based on his experience in his trade, ability to hold a job and be self-supporting, and on evidence of character, personality, and morality. The Solus Club of London is sponsoring the plan, and the English Speaking Union and the American and British Ambassadors are coöperating.

The objectives are admirable; and no doubt the sponsors and the twenty-four young men selected will learn much to contribute to their respective trades upon their return to their respective countries, to say nothing of acquiring greater respect and admiration for the best in the graphic arts as it is found abroad. Mutual exchange of knowledge is admirable.

It's Time to Reëquip

Since November another recession in business has been troubling America's corner in the economic world. Like an earth tremor it came almost without warning, though there had been plenty of predictions that it might be expected. The causes of this last disturbance are still more or less controversial, but there can be little disagreement on the existing conditions. With security-value levels as low as or lower than those at the depression's depth, with steel production down to one-third of capacity, with automobile building entering the new year at probably not over 50 per cent of its normal production, with carloadings back in the numbers of the depression years, with ten or twelve million persons still out of employment, with businesses of all sizes suddenly deprived

of even normal volumes of sale, not to mention a score of other evidences, it would seem that a recession of such magnitude suddenly thrust upon us might give cause for fear that

something more direful may follow.

The editor of THE INLAND PRINTER is an optimist; he is not given to looking upon the doleful side of any question; normally he is apt to think "nothing is so bad that it might not be worse." So, when others may be pointing fingers at each other, THE INLAND PRINTER prefers to point its finger to "a way out," and to suggest that only in keeping "up and everlastingly at it" can we hope to get back up out of the sloughs. Along with the greater portion of the business world, we believe that nothing will have so favorable a reaction in checking the forces of recession and setting things going upward again as the lifting by Congress of some of the burden of taxation such for example, as exempting from federal taxation all corporation current net earnings which are reinvested in plant. To save paying the tax, corporations would purchase capital goods made by other corporations which would in turn purchase materials and reëmploy labor, passing the money into the hands of consumers, thus adding directly to the general income or the purchasing power of the people.

THE INLAND PRINTER has repeatedly advocated that the printing industry ought to revamp its plants, to modernize its methods and machinery, to discard the obsolete for the contemporary and efficient. In that way it would not only prepare for unprecedented prosperity when it does come but would help to bring it on by passing on to the durablegoods industries the money that would quickly reach the public in new purchasing power. For it is the increase in the general purchasing power which creates the demand for consumer goods, and demand for goods stimulates production of more goods, and production of more goods calls for more man power to do the work, and payment of the increased employment of man power in turn creates more purchasing power. When the cycle gets well under way, we have prosperity.

Why Not Make Profits?

The Books of accounting close after another year's business, and some printers find they have not made a profit. Naturally they ask themselves, "Why?" In attempting to throw light upon this very pertinent question, F. W. Fillmore, supervisor of accounting, U. T. A., in the most recent publication, "Ratios for Printing Management," ventures the suggestion that a printer's ratios of expenses may be out of line if he fails to make a profit. In studying their annual operating statements, printers are too prone to look at the "dollar-and-cents" figures, rather than at the *proportions* the various items bear either to total cost or total sales.

Each item of expense, such as materials, labor, other factory expenses, administrative and selling expenses, has its own definite relationship or proportion best expressed in a percentage or ratio figure. When these percentages or ratios are closely studied and compared with a "pattern" that shows profits, the printer whose statement shows a loss may discover where his expense items are out of line. For example: Four hundred and nine plants with sales of over \$67,000,000 and an average profit of nearly 4 per cent may be considered as a good "pattern" with which to make comparisons. This pattern shows the ratios for factory cost of goods was 75.25 per cent of net sales; for administrative and selling expenses 20.84 per cent and for profit 3.91 per cent.

The printer whose statement shows a loss will find that his ratios for factory cost and for administrative and selling expenses are higher than these "pattern" ratios, and that each individual item of expense in these groups is apt to be higher. In the comparison with the "pattern," he sees at once where his various items of expense are out of line. If he is a wise manager he will set about at once to reduce the proportions of his expense items to somewhere near and below the proportions of the "pattern." On how successful he is will depend his chance of earning a profit during the next period as well as his reputation as a good manager. It can be done, if there be a will to earn a profit.

An Example of Research

THE WORD Patra was created from the initials of the name, Printing and Allied Trades Research Association, and the word has come into universal use as the name of that admirable British institution. Although the association is some seven years old, it has been operating for the past two years on funds jointly furnished by the members and by the British Government. From all evidences Patra is doing wonderful work for British printer members. At Patra House, the home of the association in London, are located well equipped laboratories and a constantly growing library of technical books, pamphlets, and manuscripts, all used in the investigation and solution of members' problems.

The journal of Patra informs us that one of the services with which the association provides members is the investigation of the day-to-day problems which arise in members' own plants. From forty to fifty of these special investigations are undertaken each month, being received from establishments in every branch of the printing and allied trades. For example, such problems as, What is the cause of a variation in certain papers for printing halftones? What caused the discoloration of blue cover paper? Why did certain show cards warp? What was the cause of dark spots on gummed labels when pasted on bottles? In addition to these special investigations, the laboratories are constantly working on more general scientific and industrial problems; such as, "The Importance of Correct Stereo Casting," "What is the Resistance to Deterioration by Printing Ink of the Synthetic Rubber Neoprene?"

One of the reasons why Patra has been successful is that both the members and the British Government take seriously the problems requiring research, and pay their money knowing that capable physicists, chemists, and engineers will find the answers to their day-to-day problems as well as steer them

wisely in the greater problems of the industry.

In the face of such success, it is strange indeed that the great printing and allied trades of America cannot unite in one strong, virile, adequately financed movement to put graphic arts research in America on its feet in a big way. Petty associational jealousies should be forgotten; manufacturers, printers, lithographers, intagliographers, and craftsmen should pool their money and "share their knowledge" through an institution manned by scientific men.



MAKE EVERY DAY A RED LETTER DAY

Good business isn't a matter of spurts and dashes. It's the long, steady pull that builds volume and keeps the stock moving! To achieve these happy results, the consistent use of consistently good printed advertising is indicated. Good printing is our specialty. Let us print for you!

THE TRAFTON PRESS

PHONE 207-505 SOUTH CLINTON-RIVERTON

New Business Stimulators

Your printing salesmen will do a better job of selling if their faithful legwork is backed up by convincing presswork! Lay down a barrage of printed advertising ahead of them and behind them! Here are two blotter suggestions: adapt the copy and layouts to your requirements as you wish.—The Inland Printer.



Every piece of printed advertising we produce is set in a type face exactly suited to the product and the message. Our complete range of traditional and modern faces gives the right "atmosphere" to every job we turn out.

R. W. SMITH CO • PRINTERS

PHONE 742-3 • 646 SHERIDAN BLVD • HOUSTON

Bold or delicate, vigorous or feminine, conservative or dashing—the appropriate type face is here available for your work. Furthermore, our thoroughly modern production methods result in real economies! Let us print for you!

(Blotters designed by Rex Cleveland)

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IRVIN J. GARDNER OF THE 'TIMES'

THE LATE Adolph S. Ochs, who was president of The Chattanooga (Tennessee) Times from 1878 to 1935 and publisher of the New York Times from 1896 to 1935, appreciated deeply the loyalty of his employes, and most of the employes proved to be loyal. One of his most faithful and respected co-workers is Irvin John Gardner, who has served the Chattanooga Times continuously since 1887 and is now its production manager. It was a privilege, of which Mr. Gardner has always been proud, to have been closely associated with Mr. Ochs for several years in Chattanooga before the publisher-philanthropist went to New York to assume control of the New York Times.

In February, 1932, the general manager of the Chattanooga *Times* received a unique inquiry from a successful printer in California. The letter said:

"I am going to ask if you can give me the date of the death of Mr. I. J. Gardner, the *Times*' old foreman, whom I worked for so long, and to whom I am indebted a great deal for so much time and patience when I was coming up under him in the *Times* composing room, thirty years ago. Did he die in harness or had he retired a few years?"

The manager replied that "the report of Mr. Gardner's death was somewhat exaggerated. I am glad to say that he is very much alive and at work as foreman of the composing room every night. He is one of the most active and valuable members of the *Times* family.

Throughout printingdom there are hundreds of craftsmen who still inquire about Mr. Gardner. Training under him was strict and thorough; it always bore the imprint of honesty and fairness. Yet, few know the story of his life.

"I. J.," as he is familiarly known, was born at Chester, Indiana, near Richmond, June 5, 1864. His father, James Smith Gardner, was of Dutch ancestry and was afterwards a locomotive engineer on the Panhandle Railway. His mother, Mary Elizabeth Walker, came from Scotch-Irish stock. Her grandmother, Elizabeth White, accompanied by her father, moved from North Carolina to Indiana in 1808. Irvin's parents were Quakers, and that, in great measure, accounts for the reticence of the son in elaborating upon the milestones of his career.

The Gardner family moved to Logansport, Indiana, when Irvin was eight or ten



Mr. Gardner, production manager of a famous Chattanooga paper, worked with Ochs, Mergenthaler

By GEORGE F. BRIMLOW

years old. After finishing grade-school studies, the boy forsook the classroom. But for the rest of his life he was to read worthwhile material, becoming a keen observer and self-educated man. His first job was carrying papers. He worked as a printer's devil next, for the Logansport Weekly Chronicle. As he states it, he swept "and kicked type around."

Later the father quit railroading and moved to Fountain City, near Richmond. His son worked in a logging camp for a period. In 1882, he procured a job with the Richmond Weekly Telegram. He set type at the case and ran a job press. His father and an uncle, however, had formed a partnership with a threshing outfit. Young "I. J." broke away from the composing room in the summertime and went about with the thresher. He then worked as a printer for the Richmond Independent, while paying much attention to a young and attractive girl, Miss Jennie Williams, of that city.

On July 17, 1886, the couple was married. They left Richmond the following year, intending to go to Birmingham, Alabama. The South, whence the youth's forebears had come, was attracting him. But printers were needed in Chattanooga, Tennessee, and Irvin stopped short of his destination. He went to work at the type cases of the Chattanooga Times, which had been established in 1869, and he has been with the paper since April 1, 1887. Housed in a small building about a block from its present location, the daily Times then employed about fifteen "hand men." It was here Irvin procured his typographical card as a journeyman. The Times had a two-revolution press. Boasting a circulation of between 7,000 and 8,000 (today it is forty-odd thousand), it managed to get out a sixteen-page Sunday paper by starting early Saturday afternoon in the "print-and-turn" method. A weekly and semi-weekly also was printed.

In 1890, the Times had its first and last printers' strike. At the time the strike was settled Mr. Gardner was secretary of the local union, serving in that capacity two terms. He was president of the printers' union when Mr. Ochs appointed him foreman of the composing room. Gardner succeeded as foreman after three predecessors, in quick succession, failed. It was at this time, December, 1892, that the employes moved into the new and present six-story Times building, surmounted by its beckoning dome. Adolph S. Ochs had visioned and planned carefully. Chattanooga, the "Dynamo of Dixie," fast was becoming a thriving industrial center.

The composing staff occupied an L-shaped room on the sixth floor of the new building. It started off with freshness in many respects. Six new typesetting machines (which had been waiting for the move) were quickly installed. These linotypes were called "Baltimores," because they were made in the Maryland city, under the direction of Ottmar Mergenthaler himself.

After the factory set-up man left, however, the foreman had no competent machinist to fathom "breakdowns." At one time Mr. Mergenthaler himself came down from Baltimore. He stayed in Chattanooga several nights, showing Mr. Gardner how the machines really could click with proper attention. The foreman

recalls that the mechanical wizard, for want of other cleansing fluid, washed some castings in stale beer. A private power plant produced the "juice" for electric drop lights; it remained a physical asset for many years. Stereotyping already had been a feature in the old building and now two "Scott" rotary presses were used.

In the first year of President Cleveland's second administration, 1893, business slumped badly. Mr. Ochs, caught with much real estate in his hands, asked the printers to accept part wages on regular paydays—until he could "square up everything." The employes stuck with him, cheerfully, and business rode on to a brighter future. The "Baltimore" machines were kept about six years. Eight "Brooklyns" (the linotype factory now being in Brooklyn) were installed and kept in service for about twenty-six years. Versatility of production made them outstanding in their field.

In 1896, Adolph S. Ochs purchased the New York Times. He left his brother, George Ochs-Oakes, in charge of the Chattanooga Times. When the Paris Exposition was staged in 1900, Mr. Oakes went to New York to manage a special edition produced by the New York Times. He remained in the metropolis, and H. C. Adler became manager of the Chattanooga paper. In 1903, Lapsley G. Walker became editor. He still serves in that capacity, although Julian LaRose Harris was named executive editor in 1935. Julius Ochs Adler became president of the Chattanooga Times Printing Company in 1935. H. C. Adler retired as general manager in November, 1931, to become chairman of the board of directors of the Times Printing company. Adolph Shelby Ochs II, nephew of the founder, succeeded to the general managership.

Mr. Gardner, keeping in constant touch with the elder Mr. Ochs, both in a business and friendly manner, was able to produce the smaller paper in a style similar to that followed by the metropolitan daily. The first "ad" machine, a twomagazine Model 4, was acquired in 1910. A Model 9 was added in 1914. The firm outgrew two "Scott" presses, also a Goss. It bought a Hoe press, used until 1924, when the composing-room equipment was transplanted, because of added weight, to the second floor of the Times annex. At this time a Scott three-unit press, of fortyeight-page capacity, was installed. Two years later another unit was added, making it available for sixty-four pages.

Lack of printers during the World War brought on stress in many composing rooms throughout the country. Mr. Gardner witnessed many "fretful" times as he



In 1892 Adolph S. Ochs moved his Chattanooga Times staff into this building, which is still the paper's headquarters. New annex at the right

tried to procure steady operators for a twelve-linotype battery. He himself says that he personally "sat down to the keyboard in pinches." But the paper forged ahead, and, at the present time, has a line of seventeen linotypes.

On July 27, 1932, Mr. Gardner was appointed production manager of the Chattanooga *Times*. A letter he received from general manager Adolph Shelby Ochs II at that date says, in part:

"You will be in complete charge of the personnel of the composing room, stereotype department, pressroom, and engraving plant, and the respective foremen of these departments will report direct to you and be subject to your orders and instructions. . . . You will be responsible for the printing of a good newspaper."

Mr. Gardner's foremanship mantle fell onto the capable shoulders of his youngest son, Irvin John Gardner, Junior. Two other talented sons are in the *Times* composing room. Frank is head machinist and Fred is on the makeup.

Despite his heavy tasks, I. J. Gardner, Senior, has performed duties other than printing. In 1919 he was appointed by Governor Roberts to a five-year term as a member of the State Text Book Commission for Tennessee. This past year he served on the arrangements committee at the first mechanical conference of the Southern Newspaper Publishers' Associa-

tion, held in Birmingham. He is also president of the Times Credit Union, a body which renders liberal financial aid to *Times* employes.

Mr. Gardner, the father of five children, has seventeen grandchildren and one great-grandchild.

The death of Adolph S. Ochs in 1935 severed the long-standing friendship that had existed between himself and Mr. Gardner. Mr. Ochs' personal letters to his employe invariably began with the salutation, "Dear Gardner," and bring forth the pride the publisher had in a man who always remained loyal and gave of his best talents to a particular enterprise. At one time, Mr. Gardner visited Mr. Ochs in New York, at the latter's solicitation, and enjoyed a memorable visit.

On April 7, 1935, Mr. Ochs came from New York to Chattanooga to pay what proved to be his last visit to relatives, friends, and a few who had been connected with him in his early struggles as publisher of the Chattanooga Times. Accompanied by his nurse, he called on Mr. Gardner in his office, and jokingly introduced Mr. Gardner to the nurse as "one of the boys I raised." Within thirty minutes after this introduction word came from a nearby cafe, where Mr. Ochs and a few friends had repaired for lunch, that Mr. Ochs had been stricken. He never regained consciousness and passed on that same afternoon.

For many years Mr. Gardner kept a diary in which he jotted down notes concerning employes who came and went. One yellow page bears this notation: "C. H. Griffith—Worked here December 27, 1904, to January 16, 1905. He was a good operator and a gentleman." Mr. Griffith is now vice-president in charge of typography at the Mergenthaler Linotype Company headquarters in Brooklyn.

Walter Hill and John Clark, early-day printers with Mr. Gardner, have been with the New York *Times* for many years.

Phil Mandre, who was an office boy for the Chattanooga *Times* when the elder "I. J." became associated with the paper in 1887, is still with the same daily. He is an efficient proofreader.



Paints With Printers' Ink

Unusual Christmas greetings were designed for his own use by Ben Wiley, typographic counselor, Springfield, Illinois. To a selected list of friends he sent "ink paintings"—landscapes, still-lifes, and other subjects, done with printers' inks. The inks were applied with spatula and fingers, and the finished results, neatly framed, were surprisingly effective.

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COLOR

By REX CLEVELAND Fifth of a series of articles on the choice of color in typography. Violet, an

especially "tricky" color to handle, affords charming and unusual effects when properly applied. Fresh appeal

as it could be. Printers seem afraid of it, and properly so—for its practical application is a delicate matter, the trick being to select the tint or shade which suits the subject, and then to apply it in correct proportions, based on its "weight" of tone. Tints or shades of violet can be used in reasonably large areas, for backgrounds and the like. But it must be remembered that pure, intense violet is rather brilliant, and should be confined to small areas, although not to the same extent as red, which is even more brilliant.

Violet results from mixing red and blue, and normally it is a neutral color. In delicate tints such as lavender, however, it has a decidedly feminine appeal, and there are practically no limits to the beautiful effects that can be obtained by its judicious use.

In the "Parfum" specimen on this page is seen an example of such usage. Contrasting effectively with white, the practically pure violet provides adequate visibility for the reversed type. On the other hand, it does not so closely approach the value of black that the line in black at the top is not easily read. This line is relatively unimportant, and its slight subordination, in black over violet, is logical in relation to the display as a whole. In the lower part of this set-up, however, the designer was slightly off in his calculations, for it is evident that the name of the product should be more prominent. The words can be read, as there is sufficient contrast for that, but the color is too weak, considering the importance of these words. The violet and the tint are too much alike in values, with the result that there is not enough contrast and consequent visibility. A very dark brown, or violet, or other color will be sufficiently legible on a very light tint of the same color, but the tones must be kept widely separated for effectiveness.

This point, incidentally, is one that applies to the use of any color. The printing of a color, pure or darkened to a

shade, over a tint of that color, whether Ben Day or paper stock, is not a good combination where legibility and emphasis are important. The fact that the colors are basically the same causes them to merge slightly, and they will never contrast sufficiently to produce good legibility. Examples are brown type on tan stock, blue type on light blue stock, and so on. This very weakness, however, sometimes can be utilized for the purpose of obtaining a softer effect, or for the subordination of certain items in a display. Where beauty is more important than display considerations, two tones of the same color are often satisfactory.

Referring again to the "Parfum" example, notice the wide difference in tone value of the black lines at the bottom and the tint on which they are printed. This contrast permits of easy reading. The result would have been almost as good if the color used had been deep purple instead of black.

Violet is neither the most nor the least versatile of colors, but when it is in tune with the subject excellent results, full of character, are obtained. And as violet is so seldom used in printing, its appearance is effective,—among other reasons, because of its contrast with the average run of work produced in the more common color combinations.

The "Orchids" title page demonstrates an almost perfect fitness of color. The title, emphasized by the use of an appropriate violet, is legible enough because there is sufficient contrast with the white stock. (The large size of the type is an important factor here.) The use of the color in the outline illustration of the flower is also very effective, and serves as a color balance for the heavier line of type in color at the top. The use of lightface type in the lines printed in black serves to hold them in balance with the violet, so that they do not intrude, yet are legible enough for easy reading.

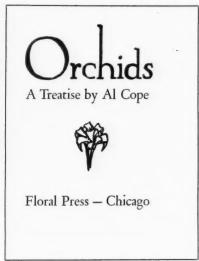
Similar use of this color is seen in the third example. Here, the color has been avoided in the text of the page, for it was realized that its use in such a small size



Proper use of violet is seen in upper half of this design, but the violet and the tint combination at the bottom does not afford a sufficient contrast

offered to the public by this store only,

and in limited amounts



Use of violet is more discreet here, but decidedly appropriate. Title in large letters has sufficient contrast with white stock to make it very legible of type would result almost in invisibility. But it has been used very effectively in the initial at the top and the decoration at the bottom. The use of color at top and bottom of the page provides for good distribution and balance within the page limits, as seen below.

In the "Men's Clothes" advertisement, fitness of the color for the particular subject at hand seems to have been disregarded. True, color, as such, has been used in the correct place in this display, but violet seems rather inappropriate, to say the least, in relation to the subject matter. Had brown, or blue, or even green been used, this would have been a distinctive specimen. Overprinting the name of the store in black on the violet background has not helped matters any; black does not contrast sharply enough with violet to produce the legibility necessary to proper emphasis. The store name should have been played up as prominently as the rest of the text in this display, whereas it has been subordinated. A solution to this problem would have been to use black characters with a white outline for the store name. This would have made the name stand out on the violet background, due to better contrast, and would have allowed retention of the same design. The white outlines would contrast well with the violet background, throwing the letters into a relief of sorts, and the black characters would have stood out well on the white stock. This, of course, would have necessitated a twocolor line etching for the job, raising the cost proportionately.

In the "Varis" example we find another good design spoiled by the improper use of the black-and-violet combination. The

n chosing flowers for corsage, table, window or wreath, one must first consider the length of time such flowers are intended to keep their original freshness. One must also know the conditions under which this freshness must be maintained, in order that an intelligent decision may be reached concerning them.

Use of color in initial at top and decoration at bottom provides good balance. Text, of course, would have been almost invisible if in violet



Violet doesn't do anyone any good here. Its use, in fact, seems highly inappropriate in relation to the subject. Overprinting the name hasn't helped

eve is first attracted to the reversed illustration of the woman's head, which stands out effectively-a little too effectively, in fact, for it subordinates the remaining features of the advertisement. This display, obviously, was designed to lead the eye from the picture to the name of the product. This it would have done quite naturally, had the product name been displayed more emphatically, but printing it in black on violet broke up the planned continuity. Had the violet been weaker, or the name of the product been reversed to show white, the resulting increased contrast would have made the design much more successful. It is really difficult to read the words "Toilet Soaps," due to the smaller size of type and consequent



Kind to the skin, and producing a foamy suds which has a perfume that will flatter the smoothest deb

Come into Koppa's and try some today

Good design spoiled by improper color application. Reversed decoration is too prominent, name and product too weak, type in color too small



Effect is good here, with reverse initials standing out easily enough to be read. Utmost legibility not required for these; title carried at bottom

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almost total loss of visibility. Another mistake was made in the lower part of this set-up, where the descriptive sales message is printed in small violet characters on the white background. If this was desired, a bold-face of the same type should have been used. Or, better yet, the sales message should have been run all in black. Here is a case of misdirected effort in the proper application of the second color. A very well designed advertisement has been given a big handicap through inadequate knowledge of the fundamentals of second-color application.

The "DSJ" cover shows the result of skilful application of violet. The effect is that of a beautiful sunset, against which the figure of a graduate in cap and gown is silhouetted. The initials of the school stand out against the violet sky well enough to be easily read. It was not important, in this case, that the contrast be great enough for the clearest of legibility; the initials are more or less decorative, and the reversed line of type at the bottom of the black silhouette serves to explain the title of the annual.

This example demonstrates one of the many instances in which violet can be used to good effect as the second color in illustration. Countless effective backgrounds can be worked out with the color, varying it from a very light tint, through pure violet, and ending with deep violet.

Violet is at the end of the spectrum, opposite red. Violet, indigo, and purple are similar, in that they are obtained by combining red and blue. If the red and blue are in approximately equal proportions, violet is the result. In indigo, the blue predominates; in purple, there is a larger proportion of red.

The Pressroom

Readers are invited to submit presswork problems. Stamped envelope must accompany your letter when a reply by mail is desired

Streaky Inking on Solids

Can you tell me the cause of the streak across this job of electros? Have adjusted rollers in different positions but still get the streak. Rollers are a year old but still seem to be in good condition. We get streak just the same when the form has been double or triple rolled. You will note the streak remains on a print of the form after it has been turned around at a right angle. Took proof in blue ink that does not show any streak. Would makeready have anything to do with this trouble? Have plates one sheet over type high to allow for squeeze, but cylinder is riding the bearers and is not overpacked. Ran this job last summer without any trouble, on a cylinder job press.

The proof in blue shows the streak, although not so plainly. The trouble is due to one or more rollers out-of-round. You might try raising number three roller, letting it serve as extra distributor, and have number one and number two rollers of different circumference; but if a roller is badly out-of-round it should be replaced. Rollers should be round, resilient, and should have ample tack, and this is hardly to be expected after a year's use. Stiffening the ink will help somewhat and is necessary, as it shows a mottle.

Wet Mix, Spotty Print

We are sending you several sheets of a catalog we recently printed. You will note that one of our sheets is very plainly pock-marked and that the other sheet shows corresponding offset on the side which laid on top of the marked-up sheet. We ran into this trouble in the last two forms of a job which was run completely out of one lot of stock. The first forms did not give us any trouble. The trouble did not appear regularly through the sheets, sometimes appearing every one hundred sheets and then again not appearing for about every two hundred sheets. The job was run with anti-offset sprays and over a gas flame. The same type of ink was used as on all previous forms. The stock, the mill assured us, was coated one side at a time and sheeted from a single roll and all in one lot. This is the first time we have encountered any such difficulty and neither the ink company, the mill representative, nor the roller manufacturer can offer a reasonable explanation.

The light spots in the print were caused by the mix from the spray gun striking the wet ink while wet instead of in powder form. The liquid drops of mix cut the ink film and caused the pock-mocks, and the dye of the ink was picked up by the next sheet. According to your statement, the trouble occurred only occasionally, after the press had been stopped, perhaps to wash the form. The first sheet printed after starting again received the mix in wet form. This is the probable cause of the trouble, as examination shows that a perfect impression of the form had been made before something was deposited on the wet film of ink to cut it in spots. Undoubtedly this was wet mix from the spray gun as the pock-marks are in reticulated design all over the sheet as from a spray gun.

Dust Masks Wanted?

Would like information as to where I may obtain a dust mask. We have a new offset-preventive spray gun in our shop and the dust from it seems to be quite harmful.

The manufacturers of the various sprays in use assure us that nothing in the mix is harmful, at least not to a worker in normal good health. In one shop the workers complained when the "spitters" coated everything with powder, but the chief said it was harmless, and he maintained this attitude until everything in his office on the floor above the pressroom was coated with the powder, when he said, "Something will have to be done about this," and had blowers installed. It is a fact that the dust is no more harmful than dust in a flour mill, but it is highly desirable to install fans or blowers to carry the dust away, especially if workers have pulmonary trouble which is aggravated by the dust. Perhaps some reader knows where dust masks are obtainable.

Order of Sequence

We are enclosing two samples on which we would like to have your opinion. There has been a discussion in our office as to whether the red or the black was the overprint on these forms. The samples were taken from two different press runs. In the writer's opinion the black was the overprint in sample one and the red the overprint in sample two.

Your opinion is undoubtedly correct. The red is more glossy than the black. Over the black the gloss is enhanced and under the black it is diminished. In order to avoid the displeasing gloss where the colors lap, print dull black over dull red.

Numbering-Job Problem

I have a numbering job that is puzzling me. The following is the problem: 50 books of 100 coupons each, numbered from 1 to 50; 100 books of 50 coupons each, numbered 51 to 150; 250 books of 25 coupons each, numbered from 151 to 400; 1,000 books of 10 coupons each, numbered from 401 to 1,400. The job is to be run size 1½ by 4½ with a stub on the right-hand end of 3¾ inch. The numbers on the cover and the coupons are to be all the same on each book. In other words, to start with, there would be one book cover and a hundred coupons all numbered 1, another book all numbered 2, and so on.

In order to produce this job with ordinary (not special) numbering machines, it will be necessary to use a frisket. There are two methods in use. First: cut out the packing where the plunger strikes thereon to render it inoperative. Make a frisket with a tip or projection which will cover the hole in the packing when the frisket is fed to gages, making the plunger operate as long as the frisket is not removed. With the frisket out of use, set the machine at 1 and print it one hundred times. Place the frisket up to the gages and the next impression will be 2. Remove the frisket and print 2 one hundred times, and so on.

Using the other method, you set the machine at 100 and make a frisket which will prevent the 00 from printing. Print 1 one hundred times, 2 one hundred times, and so on.

Rollers Out-of-Round

We have been having trouble with fading out for the past four months. On the letterhead you see the light streak starting at one end and moving across the sheet. We used good ink on a platen press. This trouble occurs not only on this press but on all our platen presses at some time or other. The other job we enclose shows it more plainly. We have tried different inks and different rollers at different heights, but it really has us stopped.

The trouble may be caused by rollers hopelessly out-of-round, in which case you may have to replace all of the defective rollers; or it may be that the temperature is too low at starting time and for some time thereafter in the morning. By heating the ink disk it is possible that you may be able to use the rollers causing the trouble; if not, it is time to replace the defective rollers with new ones.

News Ink and Blanket

We have a large quantity of roll-finish (smooth) news-print on hand and find that in printing and folding (the folder is attached) the ink smears somewhat. What can we do to stop this? Would you suggest an ink drier and, if so, what kind? Or would you suggest a change in ink? We have natural gas here and we thought a gas burner would help, but would be quite expensive. Would it help to put something on the rollers of the folder? Another trouble: we find that it is necessary to change the tympan each week, otherwise light spots show up next week. Would you advise us to use a blanket on the cylinder?

Drier would not stop the smearing. It is a question of getting an ink suited to the paper and to use on a cylinder press with an attached folder, and the inkmaker has the answer. A gas sheet heater is considered standard equipment on the cylinder press today. Of course, some of the trouble may be due to static, in which case you should season the paper in the pressroom. It helps somewhat to lacquer

metal parts of press and folder with waterglass (sodium silicate)—parts that the sheet contacts. A press blanket diminishes the time necessary for makeready on a newspaper, especially if all units of the form are made level and type high.

Pressroom Mystery!

We have bumped up against a real "mystery" in our pressroom. Will you please obtain the views of your technical department on the subject and let us know just what has happened? Briefly, the case is as follows: We printed a halftone in orange and then, using the same plate, overprinted the orange with black. It's an old dodge and we've done it dozens of times before. But look what happened this time! We have enclosed a print of the orange and two prints of the black superimposed on the orange. If you examine the two black overprints you will observe that the orange has entirely disappeared in places. Question is, "Where and how did it go?" Strange feature of the business is that the part that printed perfectly on one sheet would be faulty on the next and vice versa. This continued throughout the run of two thousand. Various

theories as to the cause have been advanced, but none seems to satisfy us. The most peculiar aspect of the whole affair is that if ink or plates or impression were faulty, why were only portions affected and why were not these same portions affected continuously? We look forward with a deal of interest to your solution of this "disappearing trick."

As you sent us only strips 5 by 193/4 inches, probably cut from the ends of sheets 193/4, the shorter dimension, and as no gripper marks appear on the sheets, and as you are about ten thousand miles distant, we shall have to base our conjecture as to the cause of the trouble largely on supposition. However, the suppositions are founded on probabilities, and no doubt you will find our conjecture to be correct.

From the exhibit we conjecture that the orange ink was soft and almost fluid; that the orange was printed at low temperature, much lower than seventy-five degrees, so that it dried slowly and some of the dye color pigment filtered into the paper with the vehicle instead of drying on the surface. But the principal cause was one or more form rollers out-ofround, which caused alternate strips of weak and full orange color. The rollers also were probably too hard. The orange has not entirely disappeared although quite weak where the "flat" surfaces of the roller touched the plate. The strange feature is that the pressman who printed the two thousand impressions of the orange did not notice the streaky inking of the out-of-round form roller.

The eye sometimes cannot detect the faulty circumference of an out-of-round roller. For example, if oil were accidentally dropped on the metal core when the melted composition is about to be poured, the latter would not grip the oily part. The roller would pass inspection, but when on the press the pressure against vibrator and form would make the roller sag where oil had fallen on the core.

Labels in Huge Runs

I have worked on a problem of a continuous supply of small labels but am making very little headway. The job consists of a first order of fifty million of ten different sizes, five colors of paper, five colors of ink, and over nine thousand changes. A large part of the label is solid reverse plate and the form is so solid it would have to be run on a flat-bed press. I have run into so many problems in trying to lay this job out and do some figuring that I seem to be right back where I cented.

Start with the paper. Find the largest sheet or roll obtainable from the paper mill. Then figure the greatest number of labels that can be printed on the sheet or on the web on a rotary press. Next calculate the cost of running ten, twenty, thirty, or forty up, whichever is the greatest number possible, on a flat-bed press of

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"In the Days That Wuz"—Bright and Early

Cartoon by John T. Nolf, Printer-Artist

suitable size, equipped with automatic feeder, not forgetting the cost of chromium-faced duplicate plates.

The cost of running the job on a rotary or flat-bed roll-feed press may be calculated next, remembering the curved chromium-faced plates for the rotary and the flat plates for the flat-bed press; and finally may be calculated the cost of running the job on a sheet-feed offset press,

point of whether the cutting may better be done on a die-cutting machine or a fast paper-cutting machine with splitback gage. Large runs of solid reverse plates are made on the several types of machines cited above.

We are sending you the names of manufacturers of the several types of machines used for producing labels in large quantities economically. If you hope to hold

the work, the likelihood of the customer continuing to give you the work, and whether you can use the equipment for other work if you should lose this work or will find it a white elephant to be sold only at a loss.

Printing Six-point Gothic

We will appreciate a helping hand as to what causes the slur on this letterhead. We only have this trouble on small forms and mostly in rainy weather. Our roller trucks are adjusted so that the trucks are about one lead lower than the rollers. Bearers were used in chase; type is new; a good grade of ink is used. Other jobs are troubleless. Would like your comment on enclosed letterhead and a sheet from our weekly paper.

The sheet from the weekly is up to standard. The larger letterhead looks all right on the face but if you look at the reverse you will note the impression is very much heavier on one side of the sheet. If the platen was set like this, out of parallel with the form, when the small slurred head was printed, this partly accounts for the slur. You are printing on the reverse of this sheet and the wire marks being very-pronounced increase the slurred effect. Try printing on the much smoother face of the sheet.

On an old press you cannot set the rollers by the trucks alone. The wear of roller tracks, roller saddles, and springs, et cetera, must be taken into consideration. To test for roller setting, stop the rollers on the lower part of the ink plate as they come up off the form. If the outlines of the face of the form are clear in the ink film where it gave up the ink to the form, the rollers are properly set, but if very faint or not visible the rollers are too high and cannot function. If the outlines are over deep and squashed, the rollers are too low and cannot function properly, you will discover.

Printing on Sheet Metal

An undertaker wants us to print on metal sheets about one-quarter inch thick. He doesn't know what metal, but probably it will be zinc. The sheets are to be attached to concrete blocks as grave markers, with the names of the deceased and dates of their birth and death printed on them. I thought it might be possible to use rubber type. Would we have to use special ink? Do they make rubber type, and is the proposition feasible? My idea would be to print on the metal as on any surface, using a soft ink, and then to spray the whole thing with a clear varnish or shellac. Would such a job be possible and would it hold up out in the weather?

Quite a volume of printing on metal sheets is done from rubber casts of type forms. Halftone ink is used with a light impression. After the ink has dried, the surface of the sheet is covered with baking copal varnish and stoved at 180 degrees F. This varnish protects the printing against the elements for a long while and may be renewed when necessary.



It's No Bed of Roses for Frank Cronk

Frank S. Cronk, snapped at busy desk, above, started his thirteenth year as secretary of the Employing Printers of Denver, Incorporated, on December 29. Known to his friends as "the old maestro" Mr. Cronk modestly admits that the photograph "doesn't do him justice," and he attributes his looking a little old partly to the fact that for over thirty years he has been wrestling with printers, as editor and publisher of industrial trade magazines, but principally to the fact that secretaries of trade associations sleep in no bed of roses while carrying on their daily chores.

Mr. Cronk confesses that he "resigns with regularity" but that his board of directors will never take official action on turning him out into the Colorado ozone. As a matter of fact, "secretarying" is his pet hobby. He divides his time between his own business and the work of his association, which probably accounts for his sense of humor; no secretary could stand the gaff year in and year out without some form of outside activity or relaxation!

Off and on, Frank Cronk has contributed various articles to *The Inland Printer*, his serial articles, "Guilty or Not Guilty," probably being the best known. A native of New Jersey, he says the mosquitoes (and not Horace Greeley's admonition) drove him west some thirty-seven years ago. That he is a confirmed booster for his adopted city of Denver is exemplified in his leading articles in *The Printing Buyer's Guide*, his association's house-organ, which is mailed to some 1,300 buyers of printing for the purpose of engendering closer friendship and good will between them and the Denver printing-office proprietors. Let the good work go on, Mr. Cronk!

multiplying the form with a step-and-repeat machine. Do not overlook the cost of handling the printed sheets from sheetfeed and roll-feed machines, the jogging and cutting of the large sheet, and the this work you will have to prepare to produce it as economically as it can be done to fortify yourself against competition. You will have to take into consideration the cost of outfitting to produce and hold

LACQUER SPRAYING IS A REALITY

Method developed by Chicago concern results in steadily growing business. No special lacquer required, but company has its own specifications for high-gloss paper. Inks for work must be alcohol-proof and ground fine

By HARRY BURGESS HILLMAN

PRINTER, the editor has received many requests for further information. Especially following the item in the December issue, correcting a misstatement in connection with the frontispiece appearing in the November number (which was there mistakenly described as being sprayed with lacquer whereas it was varnished), did these inquiries pile up. Some correspondents have questioned whether spraying of lacquer was possible or feasible under present conditions.

To find out more definitely what is what, the editor assigned the present writer to see what information could be secured with particular reference to the process of coating printed sheets by spraying them with lacquer. We learned that not only is such work being done, but it is being done on an extensive scale and with exceptionally fine results.

Informed that there was only one concern in this country that was operating the novel process of lacquer spraying on printed matter, I visited the organization -the Vitaprint Process Company, Chicago-meeting there with a most cordial reception and a ready willingness to demonstrate. The president of the company, A. Steinberg, himself took me through the plant and explained details. The visit was one of extreme interest, for I was shown an unusually wide range of fine work, the lacquer spraying, by the way, being only one part, though by no means a subordinate part, of the company's production.

Having checked over some of the material that has appeared in recent issues of The Inland Printer I find it difficult to know just where to start, for it is evident that practically all of the essential features have been well covered. The method in use for spraying lacquer over printed sheets, however, is something of a novelty. While it looks extremely simple it is evident its construction involved the solution of some problems that do not show on the surface.

on the surface.

First is the spraying arrangement itself. Here is a good-sized overhead can-

self. Here is a good-sized overhead canopy-like arrangement which carries off fumes arising from the lacquer. Underneath is a series of rollers with tapes onto which the sheets are fed, and which convey the sheets under the sprays. Some difficulty was experienced in the early stages in holding the sheets of paper on these conveying tapes, as they were inclined to twist and turn under the force of the spray. This resulted in the construction of what best can be described as a sort of inverted canopy arrangement, similar to the overhead canopy, but in reversed position. A suction fan, placed at the bottom, holds the sheets firmly on the tapes and also aids in removing any fumes from the lacquer.

The spraying attachment makes use of automatic air-spray gun heads, operated by compressed air, with two small holes at both sides of the one through which the lacquer is forced, these holes sending currents of air against the stream of lacquer and forcing it into more of an oval shape with a spread of six to twelve inches or more in width. The sheets are fed by the operator onto the conveyor tapes, passing under the sprays, then to an inclined conveyor belt which carries them up to the oven where they are dried. This oven is a specially constructed device which runs along the ceiling the length of the building, about half a city block. Gas heaters send heat through this oven for drying.

As the sheets are delivered from the oven, they fall onto a trip which reverses their position and sends them onto another conveyor belt on which they are carried back for a distance of thirty feet, after which they are again tripped onto another belt and travel back a similar distance. Thus the sheets are exposed to the air for a time, which aids in drying. The sheets are then delivered onto trays, a small quantity on each tray. Specially built trays are used, and they are stood on end, not laid flat, thus preventing any sticking together of the sheets through their own weight.

While answering all requirements and producing excellent results, this oven arrangement is to be discarded and a new one is to be installed, indicating the company's tendency toward keeping up with progress, or just a little ahead of it. The new oven is a specially constructed one, of steel frames, insulated with asbestos,

and with a heating arrangement that will give a temperature as high as five hundred degrees. A heavy, continuous chainlink belt conveys the sheets through the oven, and a special heater, on the order of a blow torch, though much larger and with a fan operated by an electric motor, sends the heat through the oven.

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In connection with the new oven, a Chambers roller-coating machine is being installed so that roller coating can be done in addition to spray coating. The roller-coating machine is set on the floor, sheets being carried upward to the oven, while the spraying device will be on a raised platform, the sheets being carried downward, over the coating machine, and into the oven. Hence either method of coating may be used at will, and the oven is available for both.

The question has been asked: is a special lacquer required? I was informed that any of the lacquer manufacturers will supply the proper kind of lacquer for the purpose if advised as to the character of work for which it is to be used. Naturally, a little experimenting must be done to get the lacquer working properly, and to get the proper coating. Here, judgment, the use of plain common sense, is the essential factor, and no amount of explanation could take its place.

As to cost, or comparative costs, that, too, is difficult to answer—for so much depends upon the character of the work being done, and to a certain extent each job is an individual one. We were informed that on long runs the roller-coating process would most likely prove the least expensive; but for short runs, say of a few thousand, the spraying process would prove the most economical.

Another question that has been asked is with reference to the thickness of the film of lacquer, and whether it can be controlled. Yes, the thickness of the film can be controlled. You can pile on just about as much lacquer as you want, but—the essential feature is to have a film which gives the best results in the way of appearance. One must make an intelligent guess at its thickness, for that would be difficult to determine accurately even by measuring before and after with a micrometer. Generally speaking, however,

the film would be about one one-thousandth of an inch or under. Between one and two one-thousandths can be carried. Here, again, much depends on the paper as well as on the character of the subject, some subjects absorbing more of the lacguer than others.

Out of its years of experience the Vitaprint Process company has developed its own specifications for the paper it uses on work produced in its own plant. This paper has a high gloss-better even than engravers' proofing paper. It is manufactured for the company. Much depends on the paper, we were informed, some papers being more suited for lacquer finishing, while others are more suited for varnishing. Paper that will work well with one may not give good results with the other, hence a test should be made before going ahead with a job of coating.

An alcohol-proof ink must be used for printing any matter that is to be coated either with lacquer or varnish. Consequently the inkmaker must be informed as to the purpose for which the ink is to be used. In addition to having a vehicle that is non-soluble in alcohol, the ink must be ground fine so that all of the pigment is ground in, otherwise the finished coating applied over the ink is likely to

appear mottled or streaky.

Judgment is likewise an essential feature in the printing of any subject that is to be coated, either with lacquer or varnish. It seems unnecessary to say that the printing should be clean; but for lacquering, especially where a pictorial subject is being used, the printing must be clean. Lacquering enhances the values of tones and shadings in the subject, and gives added brilliancy to any colors used. And it will show up any defects in printing. Hence the emphasis on the "clean." A halftone, for instance-and a halftone of 150 or 175 screen takes on the appearance of an actual photograph to the naked eye after coating with lacquer-will show up stronger, a little darker, when the coating is applied; therefore it may be printed just a shade lighter than it would be if it were to be used in the ordinary manner without the coating.

Incidentally, but of equal interest, this visit to the Vitaprint Process plant revealed to me a business that has literally been built up with the motion picture industry, for a separate division of the company was started in 1913 largely on the basis of furnishing a syndicated-program service for moving-picture theaters. This service is still a prominent factor, and close contact is maintained with motion-picture producers so that advance information is secured on all their productions. Plates of previews are made in four standardized sizes, and the programs

containing these previews are furnished to motion-picture theaters.

But out of this service, in 1930, grew the business of furnishing facsimile photographs of moving picture stars by a subsidiary company, The Vitaprint Process Corporation, the work constituting a large part of the volume in the plant, the pictures being reproduced in fine-screen halftones and given the lacquer spray after printing. Further development then came, leading to a wide range of what might well be termed purely specialty work, including cutout displays, and printing on metal foils, both gold and aluminum. The company, by the way, is making good use of the new Vaporin inks in its printing on metal foils, producing exceptionally fine results. Mounting and die-cutting are other features of the business, quantities of metal foil as well as regular paper being mounted and die-cut for various purposes, especially in connection with cutout and other window and counter-display cards.

Another part of the company's business consists of coloring various pictorial subjects by hand. A key plate is made, by halftone, and printed in black. Then with the aid of stencils or friskets the colors are applied with air brushes. The finished piece, coated with lacquer spray, affords some exceptionally fine photographic effects in colors; to the lay observer it would be taken for an actual colored photograph, scarcely a printed job.

PROSAIC AND

Your own business, prosaic and unromantic to you because of your familiarity with it, is full of stories interesting to others. One way to tell them is through a well edited house-organ, a type of publication that pays rich dividends in sales and good will. Let us show you specimens of house-organs we have produced for various clients. A house-organ can tell your sales story in an infinite variety of ways, consistently every month. Over a period of time your readers become thoroughly acquainted with your business and products, and your monthly message, if presented with zest and distinction, has a ready reception whenever it arrives.

From The Sales Builder, published monthly by the Star-Bulletin Printing House, of Honolulu

The company also is equipped for doing its own photography, with facilities for stagings, darkrooms, driers; likewise for making enlargements in large quantities, another of the company's specialties. In the latter work, films are enlarged to any size desired, with practically no limit to size. A photographic expert is still carrying on experiments with photography in colors, just another indication of how the company keeps on with its endeavors to improve its service and products.

Naturally, with the development of its special lines the company is in an excellent position to offer helpful suggestions for unusual effects or outstanding display pieces, or other advertising pieces. And it does just that, and to a considerable extent. But here is one suggestion we got which we feel is worth passing on for the benefit of those doing, or considering taking up, creative printing! The company does not and will not make up a lot of speculative dummies or layouts. That, I was told, is too expensive, wasteful, and too much of a gamble.

What it does, however, is to sell the

service of the company, its standing, and its ability to produce what is wanted. Then a study is made of the client's requirements, and particularly are the client's ideas and opinions secured. Next, a preliminary rough pencil sketch is made, and the matter discussed with the client, who is given the opportunity to offer any ideas or suggestions he may have with regard to changes. Then the finished drawing or plan is completed, and after it is submitted to the client for approval everything is ready to go ahead, with assurance that the results will be satisfactory to the client and all concerned.

Because of the company's specialization on the type of work it handles, its study and development of methods for producing the various classes of work it undertakes, and the excellence of the finished results it achieves, it has been called upon by various large printing houses to do finishing work, and now serves a number of such printing houses on work where high quality is the dominant factor.

My visit to Vitaprint reëmphasized a thought that has occurred to me frequently in the past when studying this question of specialization. To specialize on some particular line one must become an expert in every phase of that line. Every factor must be the subject of special study and experiment. And while becoming expert in that one line, one must not overlook the possibilities of developing other related features that can be included and worked in with the production facilities required for the special line. Continual development is the keynote when specializing.

SIMPLIFIED PLATE PROCESS SHOWN

By M. A. Shiekman

REPRODUCTION of the oil painting which appears in this issue as an insert was printed from four-color plates made by a new simplified process. The procedure saved enough time in the making of the plates to effect a sizable saving in cost over methods now in vogue.

The artist who painted this subject, J. J. Eppensteiner, has authorized the following statement: "This is in my judgment a faithful and satisfactory reproduction of my painting. Although this is a subject which I consider difficult to reproduce, the result is gratifying and I am thoroughly satisfied with the reproduction."

To all appearances, color plates produced by this simplified process are exactly like any other process color plates. The difference is simply one of time and labor saving. The plates are copper etched—etched deep so that even with a fountain running full they do not fill up. The registration is accurate. The makeready is no greater than that required with process plates that are turned out by leading engravers.

In addition to the savings, however, other important advantages are listed by the concern perfecting this method.* One of these is a wider latitude or flexibility in the manipulation of copy used for reproduction; another is the ability to use copy which ordinarily is unsuited to good printed reproduction.

Thus, it is possible to make full fourcolor reproductions by this method from just a black-and-white photograph. Also, it is possible to make alterations in copy (substituting backgrounds, incorporating vignettes, and the like) with very little added time involved. Reproductions may be made direct from merchandise, or from color transparencies (either Kodachrome or Dufaycolor film).

The technique makes possible a sharp and smooth reproduction. This is accomplished by less manipulation of the semifinished copper plates rather than by any basic improvements or greater skill. Thus, an equal result is accomplished (faithful reproduction) in a simpler and less expensive manner.

It is interesting to note that the man who etched these particular plates did not at any time see the original color subject. He was handed a black-and-white copy for each of the four colors and instructed to produce a good halftone plate exactly duplicating the copy. This explains why he was able to finish the job so quickly. It also indicates that the color corrections (always necessary due to faulty filters) were made for him before he started the etching process.

An interesting development in connection with this new technique is seen in the simplification and the speeding up of showing proofs of a color subject to the client. Ordinarily, the client or buyer must either wait for proofs after the color

plates are finished, or if he wishes proofs before the plates are made he must obtain a Carbro print or a wash-off relief.

In this particular case, it was possible immediately to make a "Dufaycolor" shot from the oil painting and, without making a print from the transparency, by merely placing the color negative on a pane of glass, and allowing the reflection to appear in a mirror, the artist was able to see just how the finished reproduction would appear in full colors. The time and expense of a Carbro were eliminated.

Where other elements are to be incorporated into the color subject, such as type matter, black-and-white sketches, and the like, a film positive of these units can be placed in position on the pane of glass, and the entire color page okayed.

HOW TO GET GOOD OFFSET COPY

• Paper, ink, and choice of type face are three of the important essentials for satisfactory copy which is to be photographed for printing by the lithographic offset process in so far as the trade typographer is concerned, said William H. Wood, of the Harris-Seybold-Potter research laboratories, in his address before the convention of the International Trade Composition Association at Cleveland, Ohio.

From a photographic standpoint, he said, a paper having a high reflection coefficient in the visible spectrum is desirable. This means that the paper should be quite white. Its surface should hold ink well, with no spreading or "feathering." A semi-dull or dull surface paper would be ideal were it not for the feathering effect which results in ragged letters; and no camera copy will ever be better than the original material copied. Hence, practically speaking, a glossy or semi-glossy surfaced paper will give best results.

Papers for offset camera copy should be heavy enough in weight for easy handling and to prevent marked plate-sinking of the letters in printing, which would tend to broaden the letters when the photographic negatives are made. Papers used in our experimental work, Mr. Wood said, are 200-pound stocks.

Transparent cellulose base papers such as Cellophane may be employed for making offset proofs, but some skill and special inks are required for satisfactory results. Bold-face type probably is best for Cellophane transparency work. The copy may be used direct as a deep etch or rotagravure positive, or contact negatives may be prepared for an albumen or other surface type plate.

Ink for printing copy for the offset camera should preferably be a heavybodied, dull-drying, deep-black ink. A heavy bond ink meets these requirements satisfactorily, and shows a minimum tendency to feather or spread, and it dries to a dull surface which has good light absorption. Moreover, the dull surface minimizes the chance of light reflection from a particular letter during the operation of copying, with the consequent defective negative. In our experimental samples the special ink used was a heavy bond ink, and the regular ink was proving black.

Among important factors in satisfactory type faces for offset copy, the first is the size of the type. Sixpoint is near the minimum which should be set for any offset copy. With type this small, defects in ink rollers, ink distribution, paper surface, or the type itself, may mar the copy slightly, leading to poor results. Narrow or "skinny" type faces may "haze over" when making the photographic negative, and in any case the printed work on the offset plate will be hard to keep "open" or clean during the printing operation. Eightpoint and larger in a good type face will give good offset copy. Bold or semi-bold faces result in satisfactory proofs and satisfactory negatives. Very narrow faces, shaded type, or intricate designs, will likely lead to trouble during the copying step and the subsequent steps of making the plate for the offset press and printing from this plate.

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Copy, of course, should be thoroughly proofread and examined for defects before delivery to the lithographer, for he can do little to correct the copy if mistakes are made.

^{*}Flexi-Plates, Incorporated, St. Louis, Missouri, was organized recently to produce color plates and furnish a direct-color photographic service on a special basis. Service is rendered through an exclusive arrangement with leading color printers in each city; plates, we are informed, are not obtainable by a client or its agency direct.—Editor.

SPECIMEN in the **SPOTLIGHT**

Splendid job of prestige-building is done by steel-products brochure. Bold, yet well controlled, planning throughout makes for smart uniformity without any monotony of pages

T IS OUR INTENTION to feature each month in The Inland Printer, under the above heading, a specimen of printing which, because of artistic achievement, general excellence, or some other reason, stands out as an exceptional production. This feature in addition to the regular Specimen Review will, we believe, prove of considerable interest and

printing, produced for and under the direction of the advertising department of Joseph T. Ryerson and Son, Incorporated, Chicago, a company specializing in the manufacture of steel products. The plastic-bound brochure—of twenty-eight pages, letterpress printed—is a fine example of quality design, photoengraving, and presswork. Cover and several pages

the blank panel across the bottom. The lettering is shaded with an overprinted black. The seal at the top is black on silver paper, embossed, and affixed after printing. The Plastic binding (3%-inch) is white, forming an effective line up the left of the cover. As a final touch, the cover was varnished, deepening and enriching color values considerably.



Outstanding brochure, Plastic-bound (11 by 15), produced for Joseph T. Ryerson and Son, Chicago, under direction of its advertising department

benefit to our readers. Concentrating thus on one piece, it will be possible for us to go into more detail with reference to phases of the design, format, illustrative matter, colors, and so on—factors that cannot be covered adequately in a review in which a number of specimens must be grouped together. This "spotlight" will be in the nature of an educational feature for those studying the planning of printed pieces. It will be of practical value as well, for in it will be found many ideas which can be adapted in the planning of other distinctive pieces.

This month we present an exceptionally fine piece of what might be termed institutional publicity, or promotional

are shown herewith. The brochure measures 11 by 15 inches, trimmed, and is printed on eighty-pound enameled book stock, white, coated both sides. The cover is a heavy cardboard, white, also coated on both sides.

One of the striking features of this piece is the shrewd use of white space. With the exception of the areas covered by the halftones and a few reverses on the covers and introductory title page, the white paper has been totally covered with solid tint blocks. A medium-blue tint block was used on the front cover, with the name "Ryerson Steels" reversed in white. The word "Certified" is silver, reversed in the overprinted blue plate, as is

The inside front cover and the first inside page form a double-spread of a silver tint block, with a white reversed outline panel across the gutter. Within this panel, the Ryerson seal has been effectively handled in silver and black on a white circle reversed in the silver plate. On the right-hand page, the title of the presentation, "Solving the Problem of Quality Control-Ryerson Certified Steels," has been overprinted in black, with the word "Certified" in red in an attractive handlettered script. The first line is a handlettered imitation of a condensed gothic, with the name "Ryerson Steels" hand lettered in simulation of Futura Display. The same letter faces were used on the

front cover, making for nicely planned uniformity of these two balancing pages.

Page 2 of the brochure, facing the introductory note and taking the place of a frontispiece, is a full-page bleed halftone, printed directly on the white stock with a 133-line screen plate. The illustration is a view of a pouring-process step in the manufacture of Ryerson steel, and is a fine example of photography, photoengraving, and presswork. The introductory note, on a right-hand page, is printed in black over a solid tint of buff, bleeding off on all sides of the page. The heading and subheading are set in a medium face of condensed gothic (caps and lowercase are used) with 12-point Rockwell Antique for the text. Ample margins top and gutter, with narrower margins right and bottom, make this a stimulating page, which carries over onto the next, where the same format and color scheme are employed with equal effectiveness.

Next are five pages of text, devoted to planning and manufacturing operations. Each page is dramatized by means of a bleed halftone related to the subject matter. The halftones cover the top three-fifths of each page, and are printed directly on the white stock with a 133-screen plate. The text matter is 18-point Rockwell Antique with headings of condensed gothic. The type matter is nicely arranged and overprinted on a buff tint which bleeds off the pages right, left, and at the bottom.

There follows a double spread on the bleed buff tint; headings in Condensed Gothic and text in 18-point Rockwell Antique. Punch is injected here by means of an immensely effective halftone which bleeds off left and bottom and across the gutter onto the right-hand page. Following this are four more pages of the same type as the series previously mentioned. Another double-spread follows, of the same type as the last described, but with a larger halftone and more copy in smaller-size type. A double-page heading

is used on this spread.

The next two pages are a double-spread of steel grade listings, nicely arranged and set in Rockwell Antique, with condensed gothic for subheads and grade names. This matter is set in three columns; two on the left-hand page and one on the inside of the right-hand page, with a bleed halftone up the right. Caption on this halftone is reversed in a black panel at the bottom. A very attractive double-spread is thus obtained.

The next two pages consist of a halftone reproduction of a steel warehouse scene, almost a panorama, which bleeds off all four sides of the double-spread. This halftone is mortised two-fifths of the way up from the bottom and all the way across the left-hand page. Inserted in the mortise is a buff tint, bled all around, on which is overprinted a heading and two columns of text matter.

Following this are five dramatized plant views, augmenting the copy which is overprinted on the usual buff tint as in several other pages discussed.

The next is a right-hand page presenting "Suggestions for the Heat Treater" in two columns of Rockwell Antique, with headings, subheadings condensed gothic.

Last, but not least, is a striking halftone presenting the "Ryerson Stock List," a photo of a hand holding a copy of the list book. This halftone bleeds off sides and top, with a panel of buff tint bleeding off the bottom of the page, overprinted with copy and the signature of the Ryerson firm and address.

The inside of the back cover is a solid tint block of silver (metallic ink); the outside is a solid mass of the medium blue, with the Ryerson seal near the bottom and a panel of silver bleeding clear across the bottom.

This fine presentation to the steel consumer is a superbly planned and painstakingly worked out piece of letterpress printing. Uniformity of design, color, and format is a blue-ribbon feature.

THUMBS DOWN ON FREE PUBLICITY



Isaac Chapman, editor of the Colfax, Louisiana, Chronicle, shows his method of handling publicity

• The old bugaboo of publicity masquerading as news has always been a problem to conscientious editors who try to do a good job of constructive journalism. Isaac Chapman, editor and publisher of the Colfax, Louisiana, Chronicle, doesn't beat around the bush in regard to this matter. A recent issue of his paper carried the above picture on the front page, beneath a three-column heading: "What the Chronicle Does With Free Publicity."

Under the picture appear Mr. Chapman's pertinent remarks, as follow:

"Question—Who is that man?

"Answer—He is Isaac Chapman, editor of the *Chronicle*.

"O-What is he doing?

"A—Mr. Chapman is looking through this week's batch of free publicity.

"Q-Does he read it or publish it?

"A—No, he's just looking for checks for the advertising that is marked reading matter.

"Q-What is that in the wastepaper baskets?

"A—That's the free publicity he's already opened.

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"Q—How much of this free publicity does he get a week?

"A-Oh, about a thousand pieces from all over the United States.

"Q-Does it all go into the wastepaper baskets?

"A—No, he has to use that large paper box for some of it, but it all ends up in a merrie, merrie bonfire back of the Chronicle office each week. It takes about twenty minutes to do the job good, and the fellows are all complaining about their matches getting used up. Such a waste of time and money, tch, tch."

New Books. In this department appear reviews of books of value and service to the printing industry

John Baskerville

This new book on one of the illustrious early printers, "John Baskerville, The Birmingham Printer, His Press, Relations, and Friends," by William Bennett, and "Dedicated with much regard and sincere affection to the illustrious printer, George W. Jones," has for us a double interest and significance. First, of course, is the biographical material which throws a great amount of new light on the ancestry, birth, and subsequent career of one who made an outstanding place for himself in the art of printing; and second, but by no means of lesser interest, is the book itself, an outstanding example of the art of bookmaking and, what makes it all the more notable, produced by students at the Birmingham (England) School of Printing under the supervision of their instructors.

The text is appropriately set in the Baskerville type - fourteen - point size, a faithful recutting-with wide margins, chapter headings in caps of the same size as the text, and large five-line initials in orange. The introduction starts with the two words, "John Baskerville," in fortytwo-point caps in orange. Printed on Old York Parchment, with black cloth covers and title stamped in gold, the whole presents an excellent demonstration of book production, one worthy of a prominent place in the library of any lover of fine printing. We would like to have seen a little more space between the chapter headings in caps and the first line of text in some instances, but that is a minor point and scarcely worthy of mention.

The author, William Bennett, as stated in the foreword by Leonard Jay, the head of the school, has done a vast amount of research work and discovered many new, interesting, and illuminating facts relative to Baskerville's life, work, character, and friends. He clears up much of the mystery of Baskerville's early life, rules out former statements to the effect that "the printer's parents were excessively poor and heir to nothing at all," shows that Baskerville was a rich man, and in twelve years had made a fortune of £12,000, and how from the year he first took up public work in the town of Birmingham as one of the Overseers, in 1749, he later became Surveyor of the Highways, then, in 1761, High Bailiff, the highest honor that could be conferred on

a resident of the Manor of Birmingham, all of which proves he was no ordinary man. "After reading the section on Baskerville as High Bailiff," the author states, "I think the reader will agree that he was a worthy representative of 'The Lord of the Manor' when that system of local rule was becoming antiquated."

The chapters following the introduction take up Baskerville's ancestry, parentage, and heritage; follow the subject of the review through the early stages of his life, through his work as a japanner, to the start of his experiments in letter-founding, of which Baskerville said, "Amongst the several mechanic arts that have engaged my attention, there is no one which I have pursued with so much steadiness and pleasure as that of letter-founding. Having been an early admirer of the beauty of Letters, I became insensibly desirous of contributing to the perfection of them." Also there are accounts of Baskerville's work at printing, with specimen pages from some of his books, and an account of his undertaking the printing of the Bible with the purpose of making "this one work as correct, elegant, and perfect as the importance of it demands."

Interestingly written, remarkably well presented and attractively printed, the book is most certainly a credit to the school, and it is an excellent idea to have the students work on such material and thus help keep alive the memory of one whose principal work was done in the city in which the school is located. The type was set and cast on monotype machines by students attending the classes, the compositors' work was done by boys in pre-apprentice classes, and presswork by students in the letterpress machine classes, all under the supervision of the school's instructors.

Advice to the Pressmen

"Machine-Room Hints" is a new 152page handbook for pressmen by G. C. Natarajan, superintendent of the Government Press of the Central Provinces at Nagpur, British India.

Mr. Natarajan has assembled a fund of practical information for pressmen on such topics as working conditions in the pressroom, the construction of printing presses, rollers, printing inks, paper, and difficult pressroom problems. His practical hints are apparently based on wide

experience and on study of the literature on the subject. The unfamiliarity of North American printers with some of the author's technical terms and the defects in printing manifest on many pages of the book need not prove a serious handicap to profitable study.

"Machine-Room Hints" is one of the few technical or practical books on printing that have been produced in India.

Caxton and His Work

Understandable is the great interest shown for the history and works of Caxton, who printed the first English book and introduced the art of printing into England. Reliable commentary on this historic personage always makes fascinating reading; and for this reason alone the little volume recently issued by the Book Arts Club of the University of California, "William Caxton and His Work," would be highly acceptable. It is acceptable on other counts as well, for the broad sympathies and fine scholarship of George Parker Winship are represented in its charmingly printed pages.

A paper on Caxton, written and read by Mr. Winship at a meeting of the Club of Odd Volumes, Boston, January, 1908, forms the nucleus of the volume. This has been augmented by an author's preface; by a letter to the Book Arts Club which amplifies the original paper; and by an introductory note to the letter itself. A considerable amount of information on Caxton, therefore, is to be found in the fifty-five pages of this offering.

The volume is full of incidental notes on the practice of printing, such as this on ancient compositors: ".... they all ordinarily added letters to a word toward the end of a line whenever they found themselves with a short line, and condensed the words if they felt that the line was going to be crowded. That this is not altogether an obsolete practice can be seen by anyone who examines the edition of my Caxton paper printed at The Doves Press in the year 1909, and notices how the variations from 'and' to '&' reveal problems of spacing."

This edition of 525 copies of "William Caxton and His Work," by George Parker Winship, has been designed by the members of the Book Arts Club of the University of California, in collaboration with Samuel T. Farquhar, university printer.

House-Organ Parade

Reviewed by ALBERT E. PETERS

Some time ago we asked if any printer's house-organ had a longer service record than May-Bs, which Herbert C. May, of Houston, Texas, has been publishing for twenty-one years. A reply comes from Walter P. Jobson, president of the Jobson Printing Company, Louisville, Kentucky, who sends us an early copy of Jobson's Journal, reproduced below, and states that the house-organ has been published continuously since 1914.

"In this period of time," writes Mr. Jobson, "we have printed many house-organs for others, and have seen many of them flourish and die. They are started with a lot of enthusiasm, which usually lasts through the first three or four issues. After that it gets to be a regularly recurring task—and a tough one. The next few issues are poorly edited and gotten out behind time, and the demise of the sickly child is not far off. We do not hesitate to point out these things to prospective editors and advise them frankly that unless they are prepared to see the job through for at least a year, they had better not start, for they will only waste their money."

Sad Spectacle of Collapse

Mr. Jobson hits the nail right on the head, and his "fair warning" to prospective house-organ users should be pasted in every printer's hat. A house-organ that collapses in mid-stream is a sad spectacle: sad for the printer, who loses the business, and humiliating for the advertiser, who thus plainly advertises a lack of faith or stamina,

or both. But, in the words of Mr. Jobson, "after the first annual milestone is passed, the house-organ ceases to be an expense and becomes an investment in good will that continues to draw dividends as long as it is capably edited and consistently mailed."

Names Make News

Names still make news, darned if they don't! And Type Tips, issued monthly by the Superior Typesetting Company, of Toledo, Ohio, is one of the few house-organs we know of that really plays up its customers' names in the time-proven "personals" manner. Two or three columns in each issue are devoted to personal items about Superior's customers and prospects. Frank P. Korhumel, head of the company, gets around in the trade, makes notes on the cuff, and turns out a light, informal batch of gleanings.

You learn, for example, that Ernie Jones, of Graphic Arts, has been working at a little golf at Heather Downs; that Dick Gilham, of Tiedtke's, went duck hunting; that Frank Finch, of the Croghan Printing and Engraving Company, combines photographic work with his printing business. If

every line of this stuff isn't read with an eagle eye, we're sadly mistaken. Along with it you get a few general editorials and some pertinent comments on typography, all presented in Superior's best typographic manner. Type Tips is only eight pages, 6 by 9, but it packs more punch per pica than many a more pretentious sheet.

Note on Typography

In the January issue of C. H. Rhodes' punctiliously set house-organ, The Hell Box, we came across a page containing Benjamin Franklin's famous moral anecdote, "Turning the Grindstone." (Mr. Rhodes is the proprietor of The Rhodes Press, High Point, North Carolina, and his fondness for hand-setting and correct spacing amounts almost to a phobia.) Well, this particular issue is set in Stymie Medium, one of the modernized Egyptian faces, and the Franklinpage heading is set in Legend, a new and unorthodox and curiously exotic face (derived from the Persian maybe?).

Contributing a third element to this contemporary mélange, the title and date lines on the cover are set in Stencil—frankly derived from the packing-case. (We say this with no derogatory intent, for Stencil, like the other faces mentioned, can be put to good use in skilful hands.) The point we're getting to is that the venerable Ben's eyes probably would pop out through their spectacles if they could see the chaste Franklin prose displayed in such unfamiliar typographic garb!

JOBSON'S JOURNAL
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IN THIS ISSUE

Photography In Colors

JOBSON PRINTING COMPANY

LOUISVILLE RENIVERY

This printer's house-organ, started in 1914, still going strong

Truth to tell, we don't think Ben would be dismayed. We think, in fact, he might even approve. For novelty and freshness are, after all, the chief excuse for derivations from the classic norm; and when fresh and novel types are handled as scrupulously as Mr. Rhodes handles them, a critic will think twice before he presumes to condemn.

Incidentally, "Turning the Grindstone," still sets a mark for copy writers to shoot at. And to our way of thinking, its import comes through clear and strong in Stymie.

Only Eight Pages but—

We mentioned briefly, several months ago, the little house-organ, The First Proof, issued by the typographic department of Patterson & Sullivan, San Francisco. Since then we have succeeded in prying a word or two out of its modest editor, Emory D. Harris, who seems to believe in letting the booklet speak for itself—and it does, too, eloquently. The First Proof is only eight pages (4½ by 6) but it's so succinctly written and expertly set that it always gives you the feeling you're getting your money's worth.

Mr. Harris, who has edited the house-organ since its inception in the early part of 1936, writes his copy in a no-frills, straight-away manner. He discusses type and advertising briefly and with dignity—as night foreman of the plant he is in a good position to keep an eye on things—and his typographic cohorts do a slick job of backing him up with print. That well controlled typographic touch gives you a good idea of Patterson & Sullivan workmanship.

Patterson & Sullivan was founded in 1923 as an art service and has become one of the largest producers of advertisements in the West. The typographic department was added eleven years ago. Last year a photographic department was installed, which does color as well as black-and-white photography. The First Proof gives the type boys a real break.

"I don't doubt that a better job could be done by a more experienced person," says Mr. Harris, "but at least we have no copy cost. And I don't think we have lost any customers. There are three clients we can trace directly to *The* First Proof; we know it's being read because we get requests for extra copies . . . We started out simply, feeling it would be easier to expand and elaborate than to retrench."

Our opinion is that *The First Proof* is just right—in size, in tone, in effect. We beg to doubt that a "more experienced person" could do a better job of it.

Short Straws and Squibs

"It is fifty years since we set our first line of type," says W. S. McMath, president of the McMath Printing Company, El Paso, Texas, in his company's new house-organ, The Sirocco. Explaining how this name was chosen, Mr. McMath writes: "Sirocco caught our fancy because it was euphonious, easy to say, easy to remember, and had a cadence—a rhythmic flow of sound that is pleasing to the ear. We also liked it because the meaning (a warm wind) was not so far-fetched that we could not translate it to mean a warm breath of friendliness". . Whooo! That issue of The Pi-Box that was made up in the form of a miniature copy of Life certainly carried a wallop! It's the official publication of the San Francisco Club of Printing House Craftsmen; editor Henry M. Bettman clicks a mean Zeiss Ikon! . . . Good example of employes' magazine is found in House Dope, published monthly by and for the employes of the W. F. Hall Printing Company, Chicago. Thirty-six pages and cover (6 by 9), very lively.

THEY'RE USING POSTER STAMPS!

Growing popularity of this medium opens new fields for the aggressive printer. Group-production methods make poster-stamp production profitable. Specimen stamps intrigue the prospect and point way to wider merchandising

By WARFIELD WEBB

Poster stamps are not new, nor is the hobby of collecting them new. Enterprising merchandisers from time to time have featured poster stamps in connection with their products; and of course stickers of one kind or another have been used commercially for many years.

Today, however, the revival of interest in this form of advertising has assumed more than "fad" proportions. It looks as though the production of poster stamps was becoming a wholesale business. Printers who don't cash in on it are over-

looking a good bet.

The current vogue, it appears, was started by radio advertisers, who, in their search for acceptable premiums, found poster stamps to be logical successors to postage stamps, which had proved highly successful as premiums for juveniles. The Shell Petroleum Company, it is said, disposed of a million poster stamps—the prehistoric animals series—within fortyeight hours after a radio announcement. A million and a half additional stamps were ordered.

State publicity bureaus, always on the outlook for ways of boosting local attractions, have created innumerable state series. Connecticut is reported to have raised a fund of seventeen thousand dollars from the sale of a scenic series—twenty-five stamps for a quarter. Even the Government has issued a beautiful series of poster stamps showing scenes in national and state parks. Collectors of these colorful keepsakes can be found on every hand. Poster-stamp albums are as numerous as autumn leaves.

In their more commercial application, the stamps have a wide variety of uses. If they picture the customer's product they can be used as illustrations on a letter, adding color to the customary black-andwhite of a typewritten sheet, and cutting down on the amount of descriptive text required. In addition to their usefulness in connection with sales letters, poster stamps can be used to present price lists and other data that otherwise would have to be typed.

Users of office duplicating machines find the stamps a means of livening up their mimeographed messages. Attached to invoices or statements, the stamps frequently can be made as effective as envelope enclosures—and at considerably

COTTON COTTO

Special-occasion stamps are as numerous as autumn leaves these days. Good business here!

less cost. As package and envelope seals they help to create dealer good will and result in wide circulation of the advertising message.

Because large-scale promotion of this medium has been undertaken only recently, the field is comparatively new. It is predicted, however, that before long, printers will be taking orders for poster stamps in the same routine manner in which they take orders for letterheads and other traditional commercial forms. In the meantime, the printer who approaches a prospect with poster-stamp samples is not likely to get the reply, "We already have a supply on hand."

When you suggest poster stamps to a customer you are presenting him with an advertising idea that is valuable to his business. That's creative selling. But it involves little of the expense or grief often associated with the creative selling of advertising ideas. No speculative expense for dummies or layouts is necessary. You simply show specimen stamps, and the prospect can easily visualize what his own stamps would look like. The chances are that he has the necessary artwork on hand. A photograph of his product is ideal as a basic element.

Quite naturally, the large paper houses handling gummed papers have enthusiastically pushed the stamp idea. Some of them have gone to great pains to suggest various advantageous ways for a printer to go after and produce this type of business. The McLaurin-Jones Company, of Brookfield, Massachusetts, large-scale producer of gummed papers, has made a comprehensive survey of the possibilities in this field. The company's suggestions for efficiently printing stamps are to be observed; we quote from a recent Mc-Laurin-Jones booklet, "Sales Opportunities for Printers and Lithographers in Product-Stamps" ("Product-Stamps" is the company's own trade-marked name for the commodity):

"How much business can a live printing shop do on Product-Stamps? Each printer determines his own answer. The field is vast.

"If the recommended group-production methods are followed, it is possible to sell Product-Stamps at such an attractive price a thousand that their cost is no obstacle to the sale. And yet, though seemingly low in price, Product-Stamps can really be sold at a far more liberal profit margin than most other printing!

"Every step in Product-Stamp production has been standardized to enable the average printer to produce and sell them at minimum production expense. There are four standard sizes of Product-Stamps: 23% by 434—23% by 3—23% by 23% (square)—23% by 1½. Inasmuch as all but the square shape can be printed

with either a vertical or horizontal design, a total of seven different sizes or shapes of designs is available to your customers. One of these seven will be found acceptable for practically any subject for a Product-Stamp by practically every customer.

"Standardization on the recommended Product-Stamp sizes also assures efficient use of Product-Stamp paper. It will be found that the recommended standard dimensions permit the arrangement of practically any combination of sizes of stamps in a manner that will never permit more than a one-inch strip of waste stock, and often no waste at all on a job.

"Running large sheets of stamps naturally represents the greatest production economy. But even a 6 by 10 sheet represents 'gang' production economies that are quickly reflected in selling prices. The average print shop rarely has the opportunity to combine on one sheet the jobs of even two customers. But Product-Stamp production combines the requirements of several customers as a standard shop procedure.

"A sheet of Product-Stamp paper as small as 10 by 12½ carries ten 2¾ by 4¾ stamps, or fifteen 2¾ by 3 stamps, or twenty 2¾ by 2¾ stamps, or thirty 2¾ by 1½ stamps. Although one sheet may represent the Product-Stamp orders of ten different customers, all these stamps are quickly locked up and as eas-

Specimen stamps show the prospect how he can picture his own product. Photographic illustrations are especially popular and call for very little artwork. Illustration courtesy McLaurin-Jones Company ily printed, trimmed, and packaged as though they were for one customer only.

"A few minutes figuring will reveal to any printer that if he produces Product-Stamps on this basis, he can add a liberal profit to his production cost figures, and still be in a position to quote an exceedingly attractive price a thousand."

From the standpoint of your salesmen, the stamps should open up an enthusiastic field. They will broaden the selling horizon and lead printing salesmen into new channels of profitable activity with old and new customers. The approach will have to be an aggressive one; it can't be made in a listless, routine way. And the printer himself will have to use some ingenuity in producing stamps so that they're a profit and not a pain. But a thing worth having is worth working for. Here's new business—here's work to be done. Gentlemen, the field is yours!



The Month's News

Brief mention of persons and products, processes and organizations; a selective review of printing events, past, present, and future

A. I. G. A. Fifty Books Exhibit

The annual Fifty Books of the Year exhibit sponsored by the American Institute of Graphic Arts opens at the New York Public Library, New York City, on February 8, and will continue until March 7. A private view of the exhibit for members of the Institute and their guests took place on Monday evening, February 7, addresses being delivered by John T. Winterich and Laurance B. Siegfried.

This constitutes the sixteenth annual exhibition of the Fifty Books of the Year held by the Institute. The books making up the exhibit were selected from over six hundred books submitted by 175 publishers in cities over the United States, books that were produced between December, 1936, and December, 1937. The jurors making the selection were, Evelyn Harter, book designer; Donald Adams, editor of the book review section of the New York Times; and Laurance Siegfried, editor, The American Printer.

Following the close of the exhibit at New York City on March 7, it will be sent on tour throughout the country.

"Rosin Plates" Win Acclaim

The substitution by a Leipsic artist of artificial rosin plates for formerly used varieties of copper, steel, zinc, and similar metals for etching, is brought to attention through "Semi-Monthly Items of Economic News in the Leipsic Consular District," transmitted to us by the Bureau of Foreign and Domestic Commerce of the United States Department of Commerce. Perfected only after considerable experimentation on the part of the inventor, who is the etching director of the Leipsic Academy of Applied Arts, this new etching process, it is stated, has aroused great interest in Germany, and particularly in Leipsic, the center of the domestic printing and graphic arts industries.

The process is called "bakelite etching," and the new plate material is said to be suitable for all technical phases of etching work, whether fine shading or the most pronounced effects are desired, both quality and clarity being satisfactory even when large quantities of copies are involved. Colored etchings, it is also said, can be produced satisfactorily on the new plates.

It is quite to be expected, the report continues, that the process is being encouraged by German authorities in view of the general shortage of practically all metals heretofore required in etching processes.

Simeon W. Crabill Dies

Simeon W. Crabill, general manager of the Times-Mirror Printing and Binding House, and affectionately known to his many admirers as "Sim" Crabill, died at his home in Los Angeles, California, on January 1, following an illness which had kept him confined to his home for

about three months. He was in his seventy-second year, having been born in Harrison county, Indiana, on September 6, 1866. It was in Eldorado, Kansas, where he was taken by his parents when but ten years of age, that Mr. Crabill became attracted to newspaper work and started his career in that field. The entertainment field appealed to him later and for a time he toured as an exhibition skater, later becoming a theatrical manager.

Newspaper work and printing, however, held a strong attraction for Mr. Crabill, and in 1890 he returned to Eldorado and became connected with the Walnut Valley Times, later opening a printing shop for himself. California beckoned in 1894, and there he made his way, securing employment with the Times-Mirror and advancing rapidly from one position to another. He was a survivor of the dynamite blast which wrecked



S. W. CRABILL, 1866-1938

the Times Building in 1910, aiding in the rescue work and rehabilitation at that time in spite of severe burns.

Many activities commanded the time and attention of Mr. Crabill, among them the Uplifters' Club, of which he was president, also the Commercial Club, Masonic orders, the Associated Advertising Clubs, and other organizations, devoting much of his time to the advancement of the business in which he was engaged as well as to civic, social, and other affairs.

A man of high ideals, forward looking, and constructive in his views of affairs in general, Mr. Crabill gained wide recognition as a leader in the business world, and his friends and admirers were many.

Norfolk Printer Celebrates

Fifty years of continuous operation in Norfolk, Virginia, was the record attained and celebrated by Burke & Gregory, Incorporated, on January 10, the business having grown through the years from a small job-printing plant to one of the largest printing concerns in its territory.

It was on January, 1888, that three young fellows pooled their limited resources and purchased the job-printing department of the old Virginian, now the Virginian-Pilot, a small business occupying a small portion of the building occupied by the publishing company. These three men were John E. Burke, George B. Gregory, and John W. Green. Mr. Burke remains an active participant in the business, still being the president of the company, and for many years he has been a prominent figure at conventions of the United Typothetae of America, in which the company has maintained membership for forty-two years.

In 1908 the company purchased a site and erected the building it now occupies. In 1915 the company was incorporated. Equipment today includes seven of the latest-type automatic cylinder presses, the only lithographic press in the Tidewater region, complete binding facilities, and other new equipment. With John E. Burke as president are F. Edmund Burke, vice-president; S. M. Subers, treasurer; and C. C. Callan, the company's secretary.

Ban Laminated Magazine Covers

The Galley Proof, official organ of the Chicago Graphic Arts Federation, issue of January 20, calls the attention of printers of magazines and periodicals entered as second-class matter to a ruling of the Third Assistant Postmaster General, division of classification, to the effect that editions having a laminated Cellophane or similar cover may not be entered at the second-class postal rates.

"The preparation of covers with a paper base to which a sheet of Cellophane has been attached, for the copies of publications entered as second-class matter is not permissible under the law," the ruling states, declaring that "such publications must be formed of printed paper sheets, Cellophane not being paper within the generally understood meaning of that term."

Modern Printing Exhibit

The New York Employing Printers Association will open its third annual exhibition of modern trends in printing and new developments in equipment at Hotel Astor on March 21, continuing for three days through March 22 and 23. Almost an entire floor has been reserved; new type designs, new papers, paper finishes, inks, styles of binding and finishing, and so on, will be included, as will also new machinery, auxiliary appliances or gadgets designed to increase production, improve quality.

Carter, Rice in New Home

By means of an attractive brochure, Carter, Rice and Company extends an invitation to its customers and friends to visit and inspect its new home with modern offices and warehouse as well as all facilities for rendering a better paper service to the trade. The new building, of seven stories, occupied on December 1, 1937, is located at 273 Summer Street, Boston, Massachusetts.

One of the oldest paper houses in the United States, having been established in 1871 and originally located at 13 Spring Lane, Boston, the company's business flourished from the start and it soon became necessary to seek more commodious quarters. Hence the move to 69 Federal Street, where a period of remarkable growth soon made another removal to still larger quarters at 250 Devonshire Street compulsory. At this location for over fifty years the company continued its growth, gaining a wide reputation for dependable merchandise and sound business principles, and becoming one of the landmarks of the paper industry.

The Regensteiner Corporation was founded in 1907, in a building only one-half block east of its present location, by Theodore Regensteiner, who is still president of the company and its active guiding genius. Mr. Regensteiner for years has been an active worker in affairs concerning the printing industry in general. He served for a number of years as president of the Chicago Graphic Arts Federation, and his constructive efforts and sound advice have been an important influence for good in the affairs of the industry. He is nationally known as the father of colortype printing because of his pioneering work in this field and the many developments for which he has been responsible.

William H. Cogswell Dies

William Harvey Cogswell, Senior, for the past thirty-seven years president of the Walker, Evans & Cogswell Company, of Charleston, South Carolina, one of the oldest and most prominent printing and publishing firms of the South, died on January 1, 1938. For fifty-seven

Expansion activities of the Regensteiner Corporation, Chicago, founded in 1907, include the addition of an annex to the main eight-story plant, and the installation of considerable new equipment

With Charles A. Estey as president, Hubert L. Carter as treasurer, and Frank H. Winter as secretary and sales manager, and now located in quarters which provide even greater facilities for more effective operation of its business, the company is prepared to continue the progress it has made so steadily and consistently throughout its many years of service.

Regensteiner Corporation Expands

Another step in the expansion of the Regensteiner Corporation, Chicago, is being made through the construction of a new annex to its building. Now in process' of erection, the new addition will have a frontage of 175 feet on Van Buren Street, and a depth of about 180 feet backing up the company's present eight-story plant which is located at the southwest corner of Jackson Boulevard and Racine Avenue. While only two stories, with approximately 65, 000 square feet of floor space, are being erected at the present time, the building is designed to carry six stories. Considerable new equipment is to be installed, and the approximate cost of the new addition, including new equipment, is said to be not less than \$550,000.

The architect, Alfred S. Alschuler, Incorporated, has given a great amount of study to new engineering features, and provided an abundance of light in order to make it possible to handle high-quality printing on high-speed machinery in the most economical manner. Among the new equipment to be installed is a Hoe high-speed two-color rotary press for printing enamel paper, and the latest type of Sheridan perfect binder available.

years Mr. Cogswell had given constructive service to the company and the territory in which it operated, starting in the manufacturing department and gradually working his way upward to traveling salesman and later to the presidency, to which office he was elected in May, 1900. Under his direction the company, now more than 116 years old, made rapid progress, the business showing remarkable development and general expansion.

The Walker, Evans & Cogswell Company dates back to the opening of the year 1821, when John C. Walker, who had gone to Charleston from Broadalbine. New York, and bought the firm of Schenck & Turner, bookbinders and stationers, took possession of the business and started in for himself. Later his two brothers. Alexander and Joseph, went to Charleston and joined him, Alexander later leaving but Joseph remaining. In 1837 the stationery and bookbinding business was moved to East Bay Street, into the building which is now the East Bay wing of the establishment, and in which the business has been conducted continously ever since, although the dimensions have been expanded. The firm was then, in 1837, known as J. C. & A. Walker, and carried the designation of "Stationers' Hall."

In 1852 Benjamin F. Evans was admitted to membership in the company, the firm name being changed to Walker & Evans. In 1835 Harvey Cogswell, father of William H. Cogswell, Senior, was admitted to partnership, and upon the death of John C. Walker in 1860 the firm was continued under the name of Evans & Cogswell.

During the period of the war between the North and the South this firm printed many of the bonds, treasury notes, and executive documents of the Confederate States of America. At one time, when the state's capitol was considered to be in less danger of attack from the Federal forces than was the port of Charleston, the plant was removed to Columbia, but after its destruction and burning during Sherman's occupation of Columbia, the business was moved back to Charleston.

In 1887 the present firm name of Walker, Evans & Cogswell Company was adopted, the job printing business of the News and Courier having been purchased that year. C. Irvine Walker, son of Joseph Walker, was then elected president, and Harvey Cogswell secretary and treasurer. Others became interested as directors, but the actual management of the company remained in the hands of C. Irvine Walker until May, 1900, at which time William H. Cogswell, Senior, became president and continued to guide the affairs of the company until his death on the opening day of this year. His son, William H. Cogswell, Junior, has been associated with him as an officer in the present firm.

Under the administration of William H. Cogswell, Senior, the buildings which the company had occupied for many years were purchased, parts of the old structure being torn down and new buildings erected, the plant and equipment also being modernized, and the business expanded generally.

W. A. Dwiggins Exhibition

An exhibition of the work of W. A. Dwiggins, eminent designer, has been organized by the American Institute of Graphic Arts, and was shown at the Boston Public Library under the auspices of the Boston Society of Printers from January 26 to February 4. Said to be the most comprehensive showing of Mr. Dwiggins' work that has ever been assembled, and the most impressive exhibit the Institute has sponsored for some time, the collection included books, bookplates, business forms, caligraphy, drawings, water colors, prints, stencils, and other work.

The Boston Society of Printers, of which Mr. Dwiggins is an honorary member, was the first to exhibit this collection of Mr. Dwiggins' work after its opening in New York City. On January 25, preceding the opening of the show in Boston, the Society of Printers held a dinner and preview showing, the dinner being at the University Club. Watson M. Gordon, of Doremus and Company, who has worked with Mr. Dwiggins over a long period, was the speaker of the evening, taking as his subject, "An Informal Talk on Bill Dwiggins." After the dinner the gathering adjourned to the library for the preview showing.

Broadcast Story of Printing

The story of printing was included as one of the broadcasts on the radio program of the Department of Commerce, January 29. The stirring episode surrounding the first printing of the Declaration of Independence in Philadelphia, and the invention of the linotype machine by Ottmar Mergenthaler, were among the incidents dramatized.

An outline of the colorful and romantic history of printing from the days of Gutenberg to the present was given by Harry R. Daniel, of the Department of Commerce. The program was the fourth of the new series of broadcasts by the Department of Commerce, scheduled to continue each week until April 2. Elmer J. Koch, secretary of the United Typothetae of America, made a written request to the Department of Commerce early last November, urging the inclusion of the printing industry on this series.

Progress in Papermaking

The progress of scientific research in developing new sources of papermaking materials continues with rapid strides. Coincident with the announcement of the opening in Florida of a new plant for making paper from slash pine, there comes the news of still another development, this being the successful outcome of research and tests along the lines of using straw and other waste farm products for making newsprint paper.

In Fernandina, Florida, on January 15, great excitement and rejoicing prevailed over the opening of the first unit of the new \$9,000,000 pulp mill being erected by the Container Corporation of America. The day was set aside by official proclamation of the Governor of the state and was known as Florida Industries Day as a special celebration in honor of the city's progressive spirit, also to honor a distinguished scientist, and to take part in the opening of the new industrial enterprise.

The scientist honored was Dr. Charles H. Herty, whose efforts to discover methods for extracting the rosin from pine in order to make the pine suitable for pulp- and paper-making, resulting in the discovery that the vast resources of slash pine could be utilized, are now widely known. Special tribute was paid Doctor Herty for the contribution he has made to the scientific development of the pulp and paper industry of the South. And special exercises attended the official opening of the mill located in Fernandina by the Kraft Corporation of America, a subsidiary of the Container Corporation of

The mill will make only Kraft papers at the start, the slash pine being used in accordance with the processes developed by Doctor Herty, but it is expected that as other units of the mill are completed and put into operation the manufacture of news-print from slash pine will also be taken up.

America.

Just prior to the opening of the Kraft company's mill in Fernandina there came the news of the scientific research and experiments which have been carried on for nearly thirty years by Dr. Frederick W. Hochstetter, of Pittsburgh. Working for the past sixteen years under the sponsorship of two Pittsburgh oilmen, Joseph Trees and Michael Benedum, Doctor Hochstetter has devoted his attention specifically to the development of papermaking materials from such waste farm products as corn stalks, straw from wheat, oats, and barley, as well as from shrubs, weeds, and so on. The successful outcome of these efforts was announced, the result being the discovery of a revolutionary method by which news-print as well as synthetic cotton, could be made from such waste products as these.

The news-print, it was announced, would have many advantages. It would be less expensive, having greater flexibility, and not being subject to brittleness and discoloration; it would have greater strength, an ability to absorb less ink yet give a sharper and clearer image, and also higher opacity.

A. T. F. Business Gains

"In any year of receding general business it is always possible for the aggressive organization to locate and secure orders," said Thomas R. Jones, president of American Type Founders, Incorporated, in making the announcement that "business obtained by our company during the past calendar year has shown an improvement over 1936." Continuing, Mr. Jones said: "It is our feeling that while we have been in a period of recession, we can confidently look ahead to the coming year as holding opportunities for the

alert members of the graphic arts industry. New and better ways to do the old job are constantly being found, and a definite attack on obsolete equipment will bring with it satisfactory returns to the aggressive printer.

"Many printers are taking these months not only to make a harder drive for business," continued Mr. Jones, "but also to get themselves in shape with better tools to do a better and more profitable job as the order volume increases."

Announce New du Pont Colors

From the dyestuffs division of E. I. du Pont de Nemours and Company, of Wilmington, Delaware, comes the announcement of two new colors for printing inks-"Lithosol" Fast Yellow HL Powder, and "Lithosol" Scarlet 2YL ("Lithosol," incidentally, is the company's registered trade-mark). The Fast Yellow HL Powder is a lake color yielding bright medium shades of yellow. A pigment requiring no precipitating agent when mixed with or thrown on bases, the announcement states, it has demonstrated good tinctorial strength and working properties. It exhibits fastness to light, acid, and alkali. The new color is slightly greener and brighter in shade, and somewhat darker in mass tone, than "Lithosol" Fast Yellow HN Powder, to which it is chemically akin.

The "Lithosol" Scarlet 2YL has a deep masstone and yellow tint, and when used as a strontium toner it closely resembles the du Pont Scarlet 2R for lakes in shade. The barium toner, the announcement continues, is much lighter in mass tone and yellower in shade than the strontium type, while the calcium salt is very blue in shade and slightly yellower in mass tone. The outstanding fastness characteristic of Scarlet 2YL is its resistance to light. It, too, is unaffected by acids, alkalis, or baking, and is non-bleeding in oils, acids, and alkalis.

Vocational Counseling Popular

A feature that is somewhat of a departure from what are generally considered to be trade-association activities was inaugurated during 1937 by the Chicago Graphic Arts Federation, and the results have been found to be of considerable benefit by a number of the members. This consists of a service in vocational counseling, arrangements having been made with Edwin D. Wright to serve the membership in this particular connection.

The vocational training work so far has been concentrated more or less along the lines of selecting salesmen, one of the serious problems in the industry, and it is anticipated that during 1938 the data secured by the work already done and that which is to follow will make it possible to furnish members with some very illuminating and helpful information. The work is being watched with interest.

E. E. Umland With Leo Hart

Announcement has been made by Horace Hart, president of the Printing House of Leo Hart, Rochester, New York, that E. Eugene Umland, who recently resigned as assistant to S. Rae Hickok, of the Hickok Manufacturing Company, will become associated with the Hart company on February 1, and will be in charge of sales and merchandising activities. Formerly an account executive with the Young & Rubicam advertising agency prior to going to Rochester with the Hickok company, Mr. Umland's experience during the past thirteen years includes executive positions with B. Kuppenheimer and Company, clothing manufacturers, of Chicago, and the Kennedy chain of retail stores in New England territory.

A Novelty Overprint Process

A new printing process which apparently opens up the possibility for some novelty effects in advertising pieces, and which has been given the name, "Fantum-vu," has been developed and perfected by Louis P. Hall and Van R. Peterson, of the Calmar Printing Company, San Francisco, California, and Joseph H. Cahoon, of the Pacific Printing Ink Company, also of San Francisco. The process permits the removal of superimposed images by the simple expedient of rubbing the surface of the topmost illustration with the finger, which reveals an image or illustration printed underneath.

The process offers a means of portraying, in a novel and effective manner, before and after ideas, as well as showing details of construction or any concealed areas. For instance, one piece received with the announcement of the process, a piece produced for a firm of fertilizer dealers, makes use of the process in two spots visible upon the first opening of the folder. The first of these shows a black-and-white illustration of a tree, with the roots, printed over a grayish background. Upon rubbing with the finger, this outer illustration is removed, revealing a colored illustration of the tree bearing fruit. The second illustration is a large question mark in black and silver over a greenish gray background, which upon rubbing turns into the illustration of a bag of fertilizer.

The method, basically, is an overprint, separated from the basic image by an intermediate coat and an opaquing film, the object first seen being printed on the opaque film and removable by rubbing with the finger. The process may be used, the announcement states, for anything from simple color blocks to process plates, both on the surface underneath and on the overprint image, permitting wide diversification in its use.

Application has been made for patents, and the inventors have formed a company to handle the patent rights, licensing, and so on, this company being known as "Fantum-vu," the address being 500 Sansom Street, San Francisco.

Intertype President Honored

Neal Dow Becker, president of the Intertype Corporation, has been elected to the corporation of Brooklyn Polytechnic Institute, according to an announcement made on January 21 by Charles E. Potts, chairman of the Institute corporation. Mr. Becker, who has been president of the Intertype Corporation, Brooklyn, New York, since 1926, started the practice of law in New York City after receiving the degree of LL.B. from Cornell University, later becoming president of the old Hammond Typewriter Company, and also serving as consul general of Bulgaria in the United States.

In addition to his other activities, Mr. Becker is a director and member of the Executive Committee of the New York Dock Company; a director of the Merchants Association of New York; chairman of the Executive Committee of the National Industrial Conference Board, and a trustee of Cornell University.

Advertising Typographers Honored

The Advertising Typographers Association of America, in recognition of its meritorious service to its field, has been awarded a Certificate of Recognition by the American Trade Association Executives. The certificate is awarded "For forward-looking activity, and for meritorious achievement—to foster and promote true service to American industry through the trade association." The jury of award consisted of Daniel C. Roper, Bruce Barton, Colby M. Chester, Harper Sibley, and Roswell C. McCrea.

Dallas Printing School Reopens

The Southwest Vocational School, Dallas, Texas, which in the past has offered instruction in printing along with other trades, was reopened on January 1 as a school for instruction in printing only. Under the new regime the school will be under the same management as the Southern School of Printing, located at Nashville, Tennessee, and will be operated by a board of directors set up by the American Newspaper Publishers Association, the Texas Newspaper Publishers Association, the Texas Craphic Arts Association and the Southern School of Printing.

The change in the character of the school, it is stated, has been brought about through the recognition of the need for meeting a shortage of trained workers in the printing industry. That the step is necessary on the part of employers of printers in order to meet their future needs, says the announcement, is evidenced by statistics in the Typographical Journal, official publication of the International Typographical Union, which show that during the fiscal year ending June 21, 1937, out of a total membership of 71,689 in the union, 1,272 journeymen members died, while during the same period 839 apprentice members were advanced to the rank of journeymen, leaving a net loss of more than four hundred printers. It is believed the same ratio will apply in those shops operated under the open-shop plan.

Operated as a non-profit organization chartered under the laws of Texas as a welfare institution, the school will not sell or produce commercial printing. A charge of \$15 a month will be made for tuition to defray, in part, the cost

of instruction. The remainder of the operating expenses will be taken care of out of funds contributed by the newspaper associations and by individual commercial printers and newspaper publishers. The tuition fee charged, it is estimated, will not take care of more than 25 per cent of the cost of operation.

The entire work of the school will be devoted to instruction in hand composition and presswork, as well as on the linotype, intertype, and monotype machines. Arrangements are in process for a new faculty for the school. V. C. Garriott, secretary-treasurer of the Southern School of Printing, Incorporated, will also be in charge of the Southwest School of Printing.

The new board of directors consists of J. H. Cassidy, Fred E. Johnston, and Ted Dealy, of Dallas; B. N. Honea, Fort Worth; H. N. Fentress, Waco; Louis Goldberg, Austin; A. E. Clarkson, John H. Payne, and F. C. Clemens, Houston; J. L. Greer, Dennison; M. W. Davidson, Louisville, Kentucky; George B. Gannett, St. Louis, Missouri; H. G. Mitchell, of Little Rock, and C. A. Lick, of Fort Smith, Arkansas; H. F. Ambrose, James H. Parkes, and Bruce P. Shepherd, of Nashville, Tennessee.

C. D. Stovel Dies

Chester D. Stovel, of Winnipeg, one of the pioneer printers of western Canada, died on Sunday, December 19, 1937, as the result of a heart attack while in Minneapolis, Minnesota, where with Mrs. Stovel he had been paying a visit to his daughter. He was sixty-seven years of age, and had been engaged in the printing business in Winnipeg since 1889.

Mr. Stovel was the last of the three brothers who established the Stovel Company Limited in

1889, the others, Augustus B. and John, having preceded him in death in 1921 and 1923, respectively. He had many interests in addition to being the president of the Stovel Company. He was president of the Home Publishing Company, Limited, the Canadian Finance Company; Western Business Papers, Limited; Canadian Blacksmith, Limited; and Canadian Farm Implements, Limited. Also for a number of years he was president of Nor'-West Farmer, Limited. He was a director of the Standard Trusts Company, Limited; Waghorn's Guide, Limited; and the Canadian Magazine Publishers Association. As a member for many years of the Winnipeg Board of Trade he was prominently associated with the many movements it promoted.

With all his many business activities Mr. Stovel found time for recreation, taking a keen interest in sports and belonging to several golf and country clubs. He was also an active church worker, and took part in many other civic and community movements. Truly a man of many activities, yet withal he maintained a jovial and friendly spirit and was loved and esteemed by all his employes and others he dealt with.

The Stovel Company, of which Chester D. Stovel was president at the time of his death, had a rich historical background. The late John Stovel, the first president of the company, started a small printing plant in Winnipeg in 1888. After struggling along for a year he was persuaded to join in partnership with his two brothers, Augustus B. and Chester D., and so it was that in December, 1889, the foundation of the present business was laid. The first plant occupied only 712 square feet of floor space, the rear two-thirds of an office. This space was outgrown by 1892, and the brothers determined to erect their own building, a three-story structure, the top floor being sub-let to a German newspaper. Here was installed the first job linotype to be purchased by any printer in Canada, and the first to be used in western Canada, even by newspapers. A second linotype machine was added shortly after.

The business continued to grow as Winnipeg grew, and became one of the city's outstanding institutions. Before 1900 the business had expanded beyond the capacity of the building, and work was started on an extension. On May 2, 1916, the old plant was completely wiped out by a disastrous fire. Temporary offices were opened on the morning of May 3, 1916, and by the spring of 1917 the company was located in its new building, a small unit of which had been completed before the fire and was being used principally for storage.

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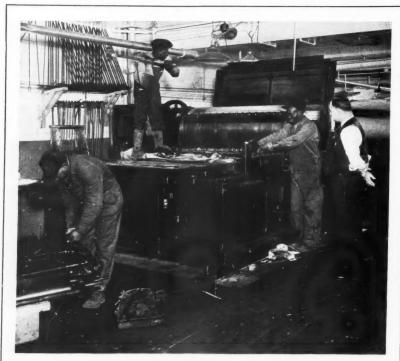
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Growth continued, and the present plant of the Stovel Company is one of the most modern in Canada, covering half a city block, three stories high, and thoroughly equipped for modern production. There are fourteen separate and distinct departments, including almost all branches of the graphic arts.

North Park College Courses

In announcing its evening courses for the semester beginning January 31 and running until June 3, North Park College, of Chicago, calls attention to four courses in the graphic arts—Processes; Design, Layout and Color; Selling Graphic Arts Products; and Production Methods and Estimating for Printers. North Park College has been offering a number of graphic arts courses each semester for the past two years, each subject being taught at the request or suggestion of men active in the industry, and men and women enrolled largely have been those engaged in shop, sales, and office divisions in printing plants and other establishments.



The proprietors of the Omaha Printing Company, Incorporated, Omaha, Nebraska, don't believe in turning obsolete printing-machinery "junk" loose on the market. Because of this belief, and in line with an ambitious reëquipping program, the company cracks up a "good old 40 Miehle cylinder press" and is replacing it with a new model of the same 41-by-58 sheet capacity. Superintendent William C. Luehwesmann, is shown supervising the work of demolishing. This organization of printers, stationers, lithographers was established in 1889

Young Printing Executives Club

An attractive little brochure, issued for the purpose of "commemorating the first year of its existence," has just been received from the Young Printing Executives Club, of New York City. We judge the issuance of this brochure comes a little late, so far as commemorating the first year of its existence is concerned, for in the opening paragraphs under the title, "The Purpose," we learn that the club was actually organized early in 1936, the first meeting of the club being held in March of 1936.

The brochure gives an interesting account of the formation of the club, a report on its first year, and a forecast of the future; the constitution and list of officers and members also are given. Whether or not the formation of this club proved the inspiration for the later organization of the Young Executives of the Graphic Arts on a national scale, we do not know. It is stated, however, that in February, 1936, a group of young men gathered after a dinner meeting of the New York Employing Printers Association. Finding that they all talked the same language, faced similar problems, had the same objectives, and were all similarly afflicted with printers' ink coursing through their veins, the movement was started and the club has since been functioning as an affiliate of its sponsor organization, the Employing Printers.

Its membership includes young men connected with supply firms and allied industries. While we find no age limit in the constitution, reference to the purposes includes the statement: "While the principles are not new, the idea of applying them to a group of men mostly in their twenties is unique in its application."

The objects or purposes of the club are "to promote friendly relations among the various members, to provide for an exchange of ideas and discussions of the various problems that confront them, and to band them together for their mutual interests, and to coöperate with the New York Employing Printers Association in improving conditions in the printing industry of New York City."

The first year was a successful one. Starting with dinner meetings and talks on subjects pertaining to various phases of the industry, it was not long before a definite policy was established and "management" was decided upon as the theme around which monthly meetings would evolve in view of the fact that other organizations were taking up such subjects as production, selling, estimating, and cost and accounting procedure. Some of the subjects included in a tentative outline under the heading of "The Future" are: planning printing for profit; member problems and answers; banking and financing; personnel and labor relations; credit and commercial law; office management; taxes and insurance; financial and operating statements.

Copies of the brochure, we are informed, may be secured by writing to O. K. Eden, secretary, 461 Eighth Avenue, New York City.

N. E. A. to Meet in West Virginia

Members of the National Editorial Association are being assured not only of a successful convention but a royal welcome and entertainment when they meet at White Sulphur Springs, West Virginia, next June. A letter from Hon. Homer A. Holt, Governor of West Virginia, has been sent to the members of the association, expressing his pleasure and appreciation of the selection of the state for the convention, and calling attention to the enthusiastic coöperation the committee in charge of arrangements, headed by Bob Pritchard, former president of the N. E. A., is receiving throughout the state.

WHAT'S NEW - - WHERE TO GET IT

As a supplementary volume showing type faces added since the publication of its original "Book of Faces," the M. & L. Typesetting and Electrotyping Company, of Chicago, has published a new type-face book of 458 pages, 6 by 91/4, in hard binding. It shows an extensive array of type faces, both text and display, in different sizes, classified according to monotype, linotype, and intertype, and foundry faces. With each type face shown, not only are the name, size, and set given, but also the number of characters to the inch. Also, with the text faces, set in twenty-pica measure, using the same wording throughout, the lines are shown solid and also leaded, showing distinctly the improvement and increased ease of reading through proper leading between lines.

Paisley Products, Incorporated, of Chicago, Illinois, has announced the introduction of a new spray-gun solution, known as "Paisley Spray," which will be sold direct to the user. This new spraying solution, the manufacturers state, is a scientifically designed product, perfected and released only after exhaustive research, laboratory and practical experimentation over a long period of time, and following every kind of recognized test to assure thorough performance and positive results. Compounded in the company's own modern factory from the company's own controlled raw materials, this new solution, it is said, is made from a pure vegetable base and contains no grit, abrasive particles, or chemicals to harm or fade inks.

Among the many two-letter display combinations now available for the linotype, according to an announcement from C. H. Griffith, vice-president in charge of typographic development of the Mergenthaler Linotype Company, is the 24-point Bodoni Bold Condensed with 18-point Bodoni Bold Italic. This combination, Mr. Griffith states, should be particularly interesting to newspaper editors and publishers. The excellent unit count of 24-point Bodoni Bold Condensed

Home Town Team Comes in Second Home Town Team Comes in Second

Star and Bridle Club Starts Treasure Hunt Star and Bridle Club Starts Treasure Hunt

Linotype's Bodoni and Metrolite combinations

makes it a face for general news heads, while the sparkle of 18-point Bodoni Bold Italic makes it a good face for feature heads; the fact that both faces have the same set width makes it possible for the company to offer these display fonts on the same matrices.

The company has also announced the designing of a companion italic for duplexing with Metrolite number 2, in all sizes from 8 to 24.

FROM THE Continental Typefounders Association, Incorporated, New York City, comes the announcement that new size, fourteen point, Egmont series of type faces has been made available. The new size is furnished in light, medium, and bold roman, and in light and medium italic. Specimen sheets showing the light and medium faces are now available and copies can be secured on request addressed to the company at 228 East Forty-fifth Street, New York City. Specimen sheets of the bold face will be available shortly.

IN REPORTING that the recent development of the two-letter display matrix is meeting with enthusiastic approval throughout the trade, Capt. A. T. Mann, vice-president of the Intertype Corporation, states that it is expected that practically all intertype 18- and 24-point faces and advertising figures will be available in twoletter designs within the next few months.

THIS paragraph is set in 12 Point Cairo Medium with Italic & SMALL CAPS

ABC abcdef 2 ABC abcdef 2

Intertype combinations of the Cairo and Beton

Captain Mann has also announced that the intertype Cairo family is being extended to include the medium weight combined with italic and small caps. Specimen lines set in the 12-point size are shown here, together with lines showing the Beton Bold with Beton Medium in the 24-point size.

A ROTARY GATHERING TABLE with tilted bins which increase the sheet capacity and gathering speed has been announced by John M. Low and Company, Chicago, Illinois. The tilted bins, it is stated, cause the sheets to travel in a line directly away from the operator; also, they keep paper in place so there are no loose piles to keep straight; and they give the paper a "fanned" edge which facilitates gathering. A speed register on the control table, by means of which it is possible to operate at any speed from one to six revolutions a minute, enables the operator to adjust the speed to suit the character of the job as well as his gathering ability. Starting and stopping are controlled by a foot switch conveniently placed.

The standard five-foot table has thirty fivehundred-sheet capacity bins. Larger tables, and larger or smaller bins, are available to meet special requirements. Bins on the standard table are for sheets approximately 8½ by 11 inches, and they will hold any size up to 11 by 17 inches. Thirty sheets any size up to 11 by 17 inches, it is said, can be gathered at each revolution of the table.

Among other features, it is stated that two, three, or four operators can gather at the same time. If there are only twelve pages or less to gather, every alternate bin can be used and the speed of the table can be increased.

For introducing moisture into spaces warmed by unit heaters, the Air Conditioning Supply Company, of Cleveland, Ohio, has announced the introduction of what it terms an effective, economical, and practical device which is essentially a high-efficiency spray or fog chamber, provided with suitable water filter and nozzle, air filter-eliminator or baffle, and drain fitting.

The frictional resistance to the flow of air through the humidity box, states the announcement, is so extremely low that it may be used with equal success to counteract the drying effect of propeller-fan-type unit heaters, or in any warm air current, whether in free air or in a duct. Where less than thirty pounds a square foot in water pressure is available, an electric vaporizer may be used to secure atomization.

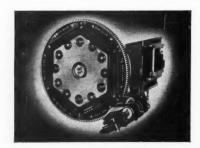
The humidity box is supplied with or without fans or blower units, and it can also be combined with heating surface inside the spray chamber, though this is a special variation.

THE ROTO-TYPOMETER is a device for performing various mathematical calculations, or for copy fitting, such as transposing typewritten copy area to type area, finding the sizes and faces of type that will fit the copy and space, transposing type area to copy area to determine the amount of copy to be written, also for figuring discounts, estimating paper-stock costs, and various other calculations necessary in connection with printing. It has just been issued in new and improved form. The device, which operates on the principle of the slide-rule, consists of a square base of heavy card on which is a circular scale, with a circular revolving disk attached, and a celluloid indicator. A little study of the scales and the accompanying instructions, gives one familiarity with the general scheme of operation in actual use. The Roto-Typometer was devised by C. V. Wilson, of Highland Park, Illinois, who has formed the Roto Calculating Devices Company for its promotion and sale. The price is \$2.50, and copies may be ordered through THE INLAND PRINTER'S book department.

A NEW DEVICE for cleaning the plungers of composing-machine metal pots, known as the Funditor plunger cleaner, provides a hygienic method for cleaning the pot plungers by eliminating possibility of inhaling lead dust escaping into the air. The device, it is claimed, is absolutely dust-proof, the plunger being put into the opening, a lid covering the opening being swung back and holding the plunger shaft as well as covering the plunger completely. Thus held in place, a few turns of the handle thoroughly clean the plunger. The device incorporates a system of three wire brushes which rotate around the plunger when the handle is turned, these brushes being held under spring pressure against the plunger. The cleaner is portable and easily can be clamped on a bench or the stand of the composing machine. Lead dust and dross fall into a container which is easily removable for emptying. Manufactured by Funditor Limited, Mitre House, 45 Fleet Street, London, E. C. 4, England, complete details may be secured by writing the company, direct or through this journal.

Among recent improvements announced by the Intertype Corporation is a new six-mold disk, which is designed to carry six 30-em molds, though its size is the same as that of the regular four-mold disk. The new mold disk provides for six different sizes and lengths of slugs in any measures up to 30 ems, or any in-between assortment, all being available to the operator from his position at the keyboard. Operation of the new disk is coördinated with the ejector mechanism, providing centralized control of mold

and ejector selection. Accuracy of mold alignment is one of its outstanding features, states the announcement, this accuracy as well as durability being assured by an entirely new and remarkably sturdy construction, and the provision of safety devices to prevent damage to either mold or disk. This new six-mold disk, it is stated, was developed particularly for use in the new intertype streamlined four-deckers because it makes the wide range of type faces on these



Intertype new six-mold disk for quick shift

machines more quickly usable than ever before. It will be applied, however, to any new model at the factory, or to any model already in service.

Two NEW ROUND-CORNERING machines have been announced by the Challenge Machinery Company, of Grand Haven, Michigan, Designated as Style B and Style BH, the round-cornering machines conform to the streamline motif of the latest Challenge products. The head is operated by two extra-heavy shafts which are close-coupled to the knife holder, this construction reducing play and spring to a minimum, thereby permitting these machines to do heavyduty work. An automatic cutting-block remover facilitates changes, and easy adjustments and accurate set-ups are quickly accomplished. The stand is of heavy construction. The Style BH machine is operated by electro-hydraulic power, and is recommended by the company for continuous heavy duty. The power mechanism is



Challenge round-cornering machine

housed in the base; the operator simply presses the toe pedal and the knife descends through the stock, then returns to its starting position and stops. In order to repeat, the operator must raise his foot and depress the pedal again. Should he wish to stop the knife after it has started down, he merely takes his foot off the pedal, and the knife returns to the normal position. Standard equipment for both machines includes one round-cornering knife and three fiber cutting-blocks.

STRATHMORE sample books are always of interest and worthy of examination by producers of good printing. The one for 1938 which has just come to hand from the Strathmore Paper Company, West Springfield, Massachusetts, is no exception. Attractively arranged, a 91/2- by 1134-inch book, 11/2 inches thick, with heavy board covers and an attractive cover design which is repeated on the back, it has leaves of heavy black cover stock with the swatches of paper attached, four on a page, showing the range of cover and book papers manufactured by the company. Envelopes are shown on two leaves, then the range of bonds and writings, and another leaf of bond and writing envelopes. Full information is given on each of the different lines, and in a pocket attached to the inside back cover is a thick reference chart giving prices and selling agents. It is a sample book that should have a prominent place in the offices of all producers of good printing.

A USEFUL DEVICE for artists and others having to plan drawings or layouts which have to be reproduced to one-third reduction will be found in the artist's layout ruler being offered by the Commercial Engraving Publishing Company, Indianapolis, Indiana. Made of sixteen-gage aluminum, twenty-seven inches in length, and two inches in width, one edge of the ruler is scaled to inches, picas, and nonpareils, with standard newspaper column width also indicated, while the other edge is scaled to agate measurement for convenience.

Instead of being marked to the normal scale sizes, however, the markings are enlarged so that they allow for one-third reduction-for instance, six picas as shown on the scale would equal nine picas on the normal pica gage, twelve picas would equal eighteen, sixty picas would equal ninety on the normal pica gage. Thus, should it be necessary to make a drawing or layout that is to be reduced to, say, thirty-six picas wide by twenty-four picas deep, merely taking the thirty-six picas and the twenty-four picas as shown on the scale and working to those measurements will give the correct size for making the drawing or layout so it will come to the correct proportions when reduced one-third. Similarly, should the instructions call for making a drawing or layout to be reproduced in onethird reduction for standard newspaper-column width, either one, two, or three columns, using the column marks as shown on the scale gives the correct width for making the drawing or layout. The same applies to the agate scale.

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The markings, which, as stated, are enlarged to allow for one-third reduction, are bright aluminum against a black background, thus being easily distinguished. The ruler will be found helpful in avoiding errors in the sizes of drawings that are to be reproduced in engravings of given sizes; and, as stated on the printed slip accompanying the ruler, by planning drawings so they will be made for the same scale of reduction it is often possible to make a saving in the cost of the engravings.

The artist's layout ruler may be ordered through The Inland Printer's book department. It is priced at \$1.50, postpaid.

THE INLAND PRINTER for February, 1938

New Press for Toronto Paper

A new twelve-unit high-speed Hoe newspaper press went into production in the new building of the Toronto, Canada, Globe and Mail on January 3, when C. George McCullagh, president and publisher, pressed the button which started it in operation. Representing an investment of around \$400,000, the new press will print more than 50,000 copies an hour.

This is but one of many features included in the new building which, when completed, will represent a total investment of more than \$2,000,000, and will be one of the most modern newspaper plants of similar size in the world. Only partly completed at present, the plant will be ready for the transfer of business offices from the old buildings of the Globe and the Mail and Empire, which were merged fourteen months ago, about the end of next April.

Among outstanding features of the construction of the new pressroom are cork beds upon which the units of the press rest in order to eliminate vibration; wood-block floor laid upon a bed of steel filings two inches thick; inclined conveyor which lowers rolls of news-print from the street level to the pressroom floor; a twin Autoplate machine; a Hoe router, surrounded by a wire cage to protect the eyes of stereotypers; a Wood shaver, with an additional auxiliary shaver to be kept in reserve for emergencies; and a track and endless belt in the floor for conveying cast plates to the press.

A striking feature of the pressroom is the ivory enameled ceiling, which is unusually high, and the white-tiled walls and pillars. Particular attention has been given to lighting, especially noticeable in the large windows, which are two stories in height, also the numerous powerful lights in the ceiling and the floodlights illu-

minating the press rollers.

The entire plant will be air-conditioned, the cost of this feature running around \$125,000, and even the motors on the press are provided with special ventilating fans. The pressroom and stereotyping-room staff consists of fifteen employes, while thirty-eight employes are at work at four of the tables in operation in the mailing room, three regular editions of the paper being handled. Space in the pressroom has been left to permit the installation of fifteen more press

units as they become necessary.

In the stereotyping room the floor is of roughfinished steel plates. Three carburetor fans installed on the floor below serve the gas-burning Autoplate machine, one of the fans being kept in reserve for emergencies. Only one section of the Autoplate now installed is in use at the present time, but provision for expansion as it becomes necessary has been made, and additional space has been left for another casting machine should it be required for future operation. Three plates a minute can be cast under present operation, and the time required for a page plate from the composing room to the press rollers averages two to three minutes.

Machinery Exports Increase

Exports of printing and bookbinding machinery showed important gains during the past year as compared with the corresponding periods for the year preceding. For October, 1937, exports amounted to \$1,211,257, while for the month of October, 1936, the figure stood at \$987,535. The months of January to October inclusive showed a total of \$10,803,109, as compared with a total of \$9,515,592 for the same period of 1936.

Taking the exports of machinery as a whole, including all classes and not limiting them to printing and bookbinding, the volume of foreign shipments made by American machinery builders for October, 1937, recorded the highest

monthly sales volume since July, 1929, and a 53 per cent gain over the same month of the preceding year. The total for October, 1937, was \$24,438,596, whereas the volume for October, 1936, was \$16,000,332. For the months of January to October inclusive, 1937, the total for all lines of machinery was \$206,801,797, which compared with \$140,487,116 for the same period of 1936.

Charles Francis Memorial Library

Dedication of the Charles Francis Memorial Library which has been presented to the New York School of Printing, New York City, was the feature of special exercises which took place on Wednesday afternoon, December 22. The library, consisting of some 3,000 volumes now under the supervision of Miss A. M. Broadbent, was donated to the school by Charles Francis.

work of a building, the design being repeated in cut-out form as part of the pocket holding samples on the inside of the folder, the idea is brought out that building business is no different from the erection of a building, that it requires a carefully chosen plan of procedure, a solid foundation, and a goal. The importance of good letterheads in maintaining cordial contacts by mail is emphasized. The portfolio carries a number of effective letterhead samples, also samples of envelopes, and swatches showing the fourteen colors of Howard Bond papers. A list of Howard Bond distributers also is included.

Henry Lewis Johnson Dies

Henry Lewis Johnson, connected with the graphic arts for many years as typographer, editor, publisher, and instructor, and recognized as an authority on fine printing, died at his home



Joseph T. Mackey, president of the Mergenthaler Linotype Company, Brooklyn, New York (third from left), with three of the old-time printers of the New York Herald Tribune who witnessed the installation of the first commercially successful linotype, in the plant of the New York Tribune, July, 1886-John Naegele, Martin O. Good, and Frank C. Wardell. Mr. Mackey was host at a dinner in honor of these faithful printers, who are still employed by the Herald Tribune

A prominent feature of the exercises was the exhibition of Charles Francis trophies, medals, and presentations, a collection which gave an excellent demonstration of the extensive range of Mr. Francis' activities, and the wide esteem in which he was held during his lifetime

Harry L. Gage, vice-president of the Mergenthaler Linotype Company, who is the chairman of the advisory board of the high-school department of the New York School of Printing, presided at the dedicatory exercises. The guest speaker was Dr. Hellmut Lehmann-Haupt, of Columbia University. The dedicatory address was delivered by J. Henry Holloway, principal of the school. Charles E. Francis, son of the donor of the library, was represented by Charles H. Francis, grandson of the donor. Others present and introduced included Claude Leland, superintendent of libraries of the department of education of New York City, and Frederic W. Goudy, widely known type designer.

Howard Bond Portfolio

"Building Business and Good Will on Howard Bond Letterheads" forms the theme around which the new 1938 Howard Bond portfolio, just received, has been built. With the cover showing two steel workers erecting the framein Acworth, New Hampshire, on December 10, 1937. For a number of years Mr. Johnson was active in teaching subjects pertaining to printing, both as an instructor at Boston University and as head of the Graphic Arts Institute at Boston, Massachusetts,

An alumnus of the Massachusetts Institute of Technology, an idealist of the highest type, Mr. Johnson initiated the movement which resulted in the organization of the Society of Arts and Crafts. He organized and for eight years was editor of the journal formerly known as The Printing Art, also The Graphic Arts. In addition to being instructor in business printing at Boston University, he conducted courses in the history and technique of printing at New York University. He was author of "Historic Design in Printing," published in 1923. In 1929 he was chosen to assist in laying the plans for the department of graphic arts of the Rosenwald Industrial Museum at Chicago, having charge of selecting historical and modern printing exhibits and organizing the department.

In recent years Mr. Johnson has been a frequent contributor to the pages of THE INLAND PRINTER, assisting in selecting, planning, and describing many special inserts showing especially fine examples of printing.

The Inland Printer

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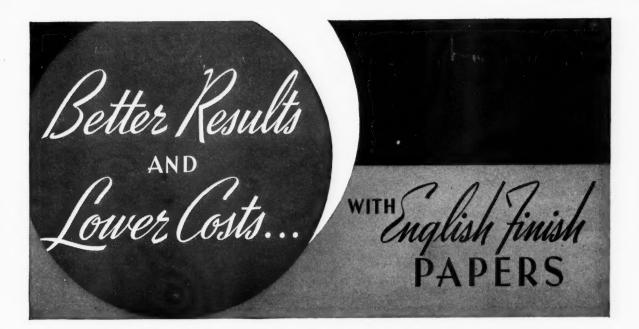
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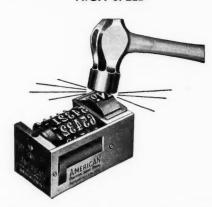
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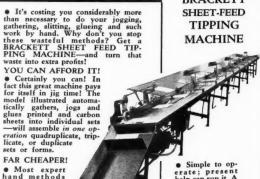
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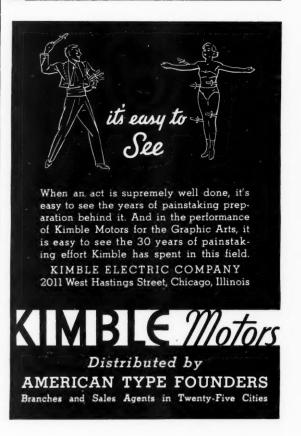
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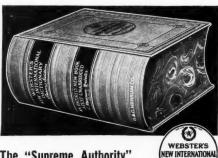
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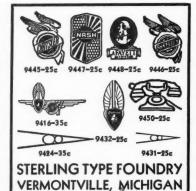
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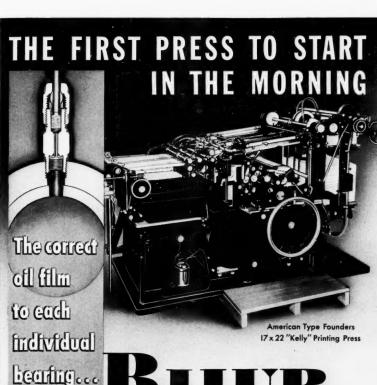
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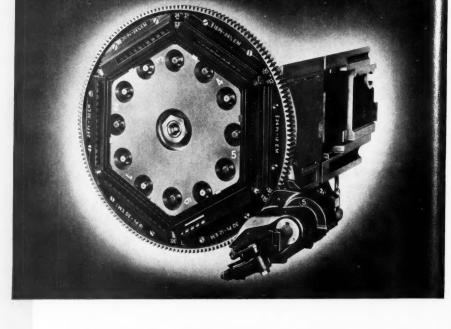
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Another Step Ahead in Composing Machine Flexibili y

New Intertype Six-Pocket Mold Disk



6 full-length
30-em molds
with
automatic
ejector blade
selection

3

This New Intertype feature provides for six different sizes of slugs—in any measures up to thirty ems—all quickly available to the operator from his position at the keyboard. It eliminates a great deal of changing of molds and mold liners, thus effecting a substantial increase of type production. Outstanding features:

- **1.** Intertype's six-pocket disk will accommodate six full-length 30-em molds or any in-between assortment.
- 2. Automatic ejector blade selection, in coordination with mold changes. When the operator shifts from one mold to another, the proper ejector blade for the mold selected is brought into operation automatically.
- **3.** Centralized control of mold and ejector selection is provided in a single operating handle.
- **4.** Accuracy of mold alignment is assured by an entirely new and remarkably sturdy construction. Safety devices are provided to prevent damage to molds and disk.
- **5.** Can be applied, with the necessary operating mechanism, to machines already in service as well as to new machines.

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